BRITISH MUSEUM.

A GUIDE

TO THE

FIRST, SECOND AND THIRD EGYPTIAN ROOMS.

Predynastic Human Remains, Mummies,
Wooden Sarcophagi, Coffins and Cartonnage Mummy Cases,
Chests and Coffers, and other Objects connected with the
Funerary Rites of the Ancient Egyptians.

THIRD EDITION, REVISED AND ENLARGED.

WITH 3 COLOURED AND 32 HALF-TONE PLATES.

PRINTED BY ORDER OF THE TRUSTEES.

1924.

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HARRISON AND SONS, LTD.,
PRINTERS IN ORDINARY TO HIS MAJESTY
ST. MARTIN'S LANE, LONDON.

PREFACE.

THE various groups of objects from the tombs of Egypt, which are exhibited in the First, Second, and Third Egyptian Rooms in the British Museum, form the largest and most complete collection of the kind in Europe. It comprises seventy-three dried and mummified human bodies; ninety-seven painted wooden sarcophagi and coffins with covers, and seventeen coffins without covers; eleven covers of wooden coffins, and nine painted wooden boards with portrait faces, which lay on the mummies in their coffins; twelve painted cartonnage cases for mummies, made of papyrus or linen and plaster; five painted shrouds, chiefly of the Graeco-Roman Period; thirty-eight plaster casts of heads, some having inlaid obsidian eyes, hands and feet, for laying on coffins, or perhaps on the mummies; twenty-four heads of coffins in wood, stone, and terra-cotta; and forty-five funerary chests, which held the "Canopic" Jars, which contained the viscera of the dead; and Ushabtiu Figures.

The oldest human remains in the Collection are the dried bodies of the predynastic Egyptians in Standard-Cases A and C, and in the large sarcophagus in Standard-Case M in the First Egyptian Room. The most modern are those of an unknown woman and her three children, who were all buried in the coffin, exhibited in Standard-Case II in the Third Egyptian Room, in the third or fourth century A.D. To this period the gilded bodies of the children in Wall-Cases 93–95 in the Third Egyptian Room belong.

PREFACE.

The oldest rectangular coffin in the Collection is that of the high official Neb-hetep, who flourished under the VIth Dynasty, in the reign of one of the kings called Pepi; it was usurped and re-used under the XIth Dynasty for a man called Menthu-hetep (see Standard-Case B in the First Egyptian Room). The painted wooden rectangular sarcophagi and coffins of Amāmu, Guatep and Sen, in Standard-Cases G G1, H and K in the Third Egyptian Room, are magnificent examples of the inner and outer mummy-cases of the XIth or XIIth Dynasty. The oldest wooden anthropoid coffins date from the period that lies between the end of the Middle and the beginning of the New Empire, and of these the finest is that of King An-Antef, in Wall-Case 4 in the First Egyptian Room. The gilded outer and inner coffins of Hent-Mehit are a splendid example of the gilded coffins, with hollow-work cover for the mummy, backed with the purple-dyed linen of Tyre, which were made for the priestesses of Amen (see Standard-Case T and Wall-Case 90 in the Second Egyptian Room).

The art of the embalmer and that of the funerary decorators of mummies and coffins seems to have culminated under the New Empire, *i.e.*, between 1600 and 600 B.C. They are fully illustrated by the beautifully painted coffins and cartonnages, and the carefully made mummies of the priests and officials of Amen-Rā, which are exhibited in the First and Second Egyptian Rooms. The massive clumsy wooden sarcophagi and coffins in Wall-Cases 69–76, 94 and 95, belong to the period of decadence, when many of the beliefs and superstitions current under the early Dynasties were obsolete, and the meaning of the principal funerary ceremonies had been forgotten by the people generally.

During the period of Roman rule in Egypt the art of embalming declined rapidly, and the mummies made at that time are, as may be seen from the examples exhibited in the Third Egyptian Room, mere shapeless

bundles, without any outline of the human form. The cartonnages are sometimes gilded, and the wooden sarcophagi, with decorated base-boards and angle posts, take the place of the inner and outer coffins that were made under the native Dynasties. The colours used in the paintings on the sarcophagi, and many of the designs, are peculiar to the period; and the Signs of the Zodiac, and figures of the thirty-six Dekaus, and the planets, and some of the constellations, appear side by side with figures of the old gods of Egypt. See Standard-Case EE and Wall-Case 131 in the Third Egyptian Room. In the Roman Period also portraits of deceased persons painted on panels, sometimes having decorations in gold, were inserted in the swathings over the faces of the dead. See Standard-Case FF and Wall-Case 107 in the Third Egyptian Room. Frequently the portraits were painted on the outer covering of the mummy; see Standard-Case II and Wall-Cases 106, 110, in the Third Egyptian Room.

The fragment of a linen mummy swathing which is ex-

hibited in Wall-Case 104, and has the Christian Cross

painted upon it, is of special interest as proving that the Egyptian Christians used it as an amulet, believing that it possessed power to protect their dead. This fragment was found in a necropolis at Asyût in Upper Egypt, a town which stands on or near the site of Lycopolis, where there were many Christians in the early centuries of our era.

The greater number of the mummies and coffins in the Collection come from the ancient sites of Memphis, Aphroditopolis, Beni Hasan, Lycopolis, Panopolis, Al-Barshah, and Thebes. From first to last they illustrate the funerary methods of the Egyptians from the VIth Dynasty to the end of the Roman Period, i.e., for a period of over three thousand years. The craftsmen of each great city had their characteristic methods and schemes of decoration, and the priesthoods of the various great temples probably trained both the artisans and the artists in

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the Nile Valley. The brightly painted coffin in Wall-Cases 99, 100, in the First Egyptian Room, which was found in the Oasis of Khârgah, is important as a specimen of local work, for the Oasis lies about one hundred and twenty miles west of the Nile, and is separated from the river by a well-nigh impassable desert of hard limestone. The artist copied the old formula, in which Osiris is asked to give sepulchral offerings to the deceased, in hieroglyphs, with considerable success, but he could only write the name of the deceased down the front of the coffin in Demotic characters.

E. A. WALLIS BUDGE.

DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES, BRITISH MUSEUM, February 15th, 1924.

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LIST OF GUIDE BOOKS TO THE DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES IN THE BRITISH MUSEUM, PUBLISHED BY THE TRUSTEES AND SOLD ON THE BOOKSTALLS IN THE MUSEUM.

Guide to the Egyptian Collections in the British Museum. With 53 plates and 180 illustrations in the text, and a full Index. Pp. 325. 1909. 8vo. Price 2s. 6d.

This Guide contains a series of Chapters describing the country of Egypt, the Egyptians, predynastic and dynastic, Egyptian Writing (hieroglyphic, hieratic and demotic), Egyptian Literature (sacred and profane), Architecture, Painting, Sculpture, the Embalmment of the dead and the Tomb, Religion and the cults of the gods and sacred animals, etc. These are followed by a summary of the History of Egypt from the Predynastic to the Arab Period, with a list of Kings, and Cartouches of the principal Kings of Egypt.

Guide to the Egyptian Galleries (Sculpture). With 39 plates and 46 illustrations in the text, and a full Index. Pp. 351. 1909. 8vo. Price is. 6d.

This Guide contains full descriptions of the bas-reliefs, statues, votive figures, pillars from temples and tombs, sarcophagi, portions of buildings, obelisks, and funerary pyramids and pillars, sepulchral stelae, etc., which are exhibited in the Southern and Northern Egyptian Galleries and Vestibule. These are nearly 1,200 in number, and illustrate the various periods of Egyptian History from about B.C. 4000 to A.D. 200. Hieroglyphic type is used throughout. A description of the Mastabah tomb of Ur-ari-en-Ptah (Vth dynasty) in the Assyrian Basement is also given.

Guide to the First, Second and Third Egyptian Rooms. 3rd edition. With 3 coloured and 32 half-tone plates. Pp. 196. 1924. 8vo. Price 2s. 6d.

This Guide contains full descriptions of the dried body of a man of the Predynastic Period, the mummies of the Middle and New Empires, and the Ptolemaic and Roman Periods, the painted wooden sarcophagi and coffins of all periods of Egyptian history, Canopic Jars and boxes, and the miscellaneous objects which were connected with mummies and funerary furniture. In a short introduction the principal beliefs of the Egyptians as to the resurrection and the future life, a list of the gods who were associated with the dead, and a summary of the main facts concerning mummification are given.

Guide to the Fourth, Fifth and Sixth Egyptian Rooms and the Coptic Room. With 7 plates and 157 illustrations in the text. Pp. 376. 1922. 8vo. Price 2s. 6d.

This Guide contains descriptions of the collections of all the small Egyptian Antiquities which illustrate the Manners and Customs, the Arts and Crafts, the Religion and Literature, and the Funeral Rites and Ceremonies of the Ancient Egyptians, and their descendants, the Copts, from about B.C. 4500 to A.D. 1000. The collections described contain about 30,000 objects, and include Ushabtiu Figures and boxes, Canopic Jars, Mummified animals, birds and reptiles, Scarabs of all kinds, Toys, Bronze objects, models of houses and portrait figures, Vessels of all kinds in alabaster, etc., Jewellery and Amulets and Gnostic Gems, Drafts of Literary compositions, Musical instruments, Figures of gods and sacred animals, Egyptian and Coptic Textiles, Papyri, literary and funereal, objects for the toilet, mirrors, etc., Predynastic antiquities, pottery of all periods, and antiquities of the Graeco-Roman and Coptic Periods. A full General Index is added.

Guide to the Babylonian and Assyrian Antiquities. 2nd edition. With 49 plates and 45 illustrations in the text. Pp. 286. 1922. 8vo. Price 2s. 6d.

This Guide contains full descriptions of all the colossal winged bulls and figures, obelisks, bas-reliefs, and other large objects which were discovered by Rawlinson, Layard, Loftus, Rassam, and others at Nineveh (Kuyûnjik), Tall Balâwât, Nimrûd (Calah), Khorsabad (near Nineveh), Kal'at Sharkât (City of Ashur), Abu Habbah, Sippar (Sepharvaim), Cuthah, Bâbil (Babylon), Birs-i-Nimrûd (Borsippa), Niffer (Nippur), Warka (Erech), Senkereh (Larsa), and other sites in Babylonia and Assyria. These descriptions are prefaced by a summary of the history of these Countries and many explanatory paragraphs dealing with the Babylonian and Assyrian Languages and Literature, Religion and the Gods, Arts and Crafts, Writing, Sculpture, Architecture, etc. The names in cuneiform of important Kings and a full General Index are given.

A GUIDE

TO THE

FIRST, SECOND, AND THIRD EGYPTIAN ROOMS.

Religious Beliefs of the Egyptians.

To the elaborate care bestowed by the ancient Egyptians on the preservation of their dead, and to their punctilious observance of funeral ceremonies and rites, and to the thoughtful provision which they made to ensure the wellbeing and comfort of the deceased, we owe very much of our knowledge of the domestic habits and usages of ancient Egypt. The collection of objects from the tombs of Egypt, which has been gradually brought together in the British Museum, comprises not only funerary and sepulchral furniture, but mummified bodies, mummy-cases and coffins, and articles of dress and food, and of occupation or amusement, which were deposited by the living for the use or solace of the beloved dead in the last long journey or in the new life; and figures of the protecting gods, and amulets prescribed by the religious beliefs of the people; and a multitude of miscellaneous objects which, for one reason or another, found their way into the sepulchral chambers, and have thus come down to us so marvellously well preserved. The present Guide contains a description of the contents of the First, Second, and Third Egyptian Rooms, which specially illustrate the methods followed in the preparation of the body for

burial, and are more immediately connected with the funeral rites of the ancient Egyptian people, whose religious convictions had for thousands of years confirmed them in the belief of the immortality of the soul.

The Religion of the Egyptians. In the graves of the Predynastic Egyptians are found vessels containing food, which was intended for the use of the dead, and flint knives, scrapers, and various kinds of weapons for their protection in the Other World. These things prove that the Egyptians of this period believed in a future life, and probably in the resurrection of the dead in some form. In the Dynastic Period the Egyptians developed these beliefs and added many others to them. A system of morality of a very high class existed under the earliest dynasties, and men led moral lives because they believed that the righteous and the upright received a good reward after death, and that those who worked evil received punishment. The great mass of the people never troubled themselves about abstract questions of religion, and from first to last their whole attention was given to securing the help of the gods during their life, and the protection of them for their bodies and souls after death. In one aspect their religion was monotheistic, and in another polytheistic or even pantheistic. They believed in a great self-created, selfexistent, almighty, eternal, all-knowing Power who created "the earth, the heavens and the sky, men and women, "quadrupeds, savage and domesticated, birds, creeping "things, and all that is and all that shall be"; and to this power they gave the name NETER, , or NETHER, . The exact meaning of this word is unknown. Very often the article is put before NETER, and we have "the God" PA-NETER, just as we find AL-ALLÂH, "the God," in Arabic. The form of NETER was unknown, for no one had seen him, and therefore neither drawings nor statues of him could be

Side by side with NETER the Egyptians imagined there were a number of beings or existences, which, either because they were thought to have something of the nature of NETER in them, or because they were regarded as his names, they called NETERU, OF THE I or "gods." Some of these were phases of NETER. The Sun by day was a form of NETER, but he had several names, e.g., Her (Horus), Her-aakhuti, Ptah, Rā, Temu; all these were "gods," and were names of his aspects at sunrise or in the early morning, at noon, and at sunset. The Sun by night also had many names, and his aspects at various times of the night were all "gods." The Moon, the Planets, and the Dekans, and natural phenomena, and whatever is permanent or subject to a fixed rule in time and space, e.g., Light, Darkness, the Inundation, the Year, the Seasons, the Hours, were all "gods." The Sky (Nut) and its aspects at dawn (Isis) and twilight (Nephthys) were "goddesses," but must be distinguished from the ancient "Mother-goddesses" Neith, Bast, Nekhebit and Uatchit, and animal goddesses like Hathor, the Cow-goddess, and Taurt (Thoueris), the Hippopotamus-goddess. The cosmic gods were usually represented in animal shape, or part human and part animal. Tem, or Temu, a very ancient form of the Sun-god of Heliopolis, always appears in human form.

The priesthood of Heliopolis held the theory that everything that has existed and still exists was made out of one kind of primeval matter, which contained everything in embryo. This matter was water, which they deified, and to which they gave the name of

¹ Compare הָאֶלְהִים, "the [true] God." Deuteronomy iv, 35, 39.

Nenu, Too Market In this water lived the god Temu (or Khepera, according to a late text) for countless ages in a state of inertness and darkness. Overcoming this inertness, he rose from the water in the form of the Sun, and light appeared above the primeval waters. This was the first act of creation. At that time there was neither heaven nor earth; the gods were not born, and mankind did not exist; and death was unknown. Temu created Shu and Tefnut from his own body, and thus the first Triad, or Trinity, came into being. Shu and Tefnut produced Geb, the Earth-god, and Nut, the Sky-goddess, and Nut gave birth to Osiris and Isis, Set and Nephthys, and Anpu (Anubis) and Horus. These formed the "Great Company" of the gods of Heliopolis, and were called the "Nine Gods," or , pestchet neteru. There existed also a "Little Company" of Nine Gods of the Earth, and a third Company, or Nine Gods, of the Tuat, or Other World. When those three Companies were referred to, the axe or hatchet, which is the common symbol for "god," was written twenty-seven times, thus:

The theologians of Khemenu (Hermopolis), which was the centre of the cult of Thoth , held as a doctrine that the creation of the heavens, and the earth, and everything in them, was brought about by their god. Thoth was the mind or intelligence of Temu, or Khepera, or Rā, and he expressed in words the intention of these gods. When Thoth uttered the name of the thing to be created that thing came into being forthwith. In later texts Thoth is said to have been assisted in his work by Khnemu and Ptah, and by the goddess Maāt, who played much the same part at the creation as did Wisdom, according to the Book of Proverbs.

To the average Egyptian the gods who were the most important were the gods of the dead, and among these Osiris was pre-eminent. The cult of this god was very ancient. In the beginning he seems to have been a local god in the Delta, who absorbed little by little the attributes of water-gods, animal-gods, and vegetablegods, and then the powers and characteristics of the god Anher, the centre of whose cult was at Teni (This), near Abydos. Tradition declared that Osiris had once reigned over Egypt in the form of a man, and that he was murdered by his brother Set, who either slew him on the dyke at Netat, near Abydos, or drowned him. Be this as it may, Isis, the wife of Osiris, with the help of Thoth and of her son Horus, and of Anpu (Anubis, who according to one legend was a son of Osiris by Nephthys, and was also a great physician and embalmer), raised her husband from the dead, and the "great gods" made him lord and master of the Other World, where he took up his abode. Set, his murderer, followed him into the Other World and, appearing before the great gods, made a series of shameful accusations against Osiris, who for some reason or other was unable to refute them as satisfactorily as the gods required. At this juncture Thoth appeared and became the Advocate of Osiris, and, when Osiris was weighed in the Great Balance before the great gods, Thoth and his associate superintended the weighing, and proved that the heart of Osiris was right and true, and convinced the gods that the accusations of Set were malicious lies. Osiris was shown to be "Maā-kheru" i.e., "True of word," or the "Truth-speaker," and Set, the Arch-Liar, was disgraced and punished. The gods then made Osiris not only lord of the Other World, but Judge of the Dead and the Eternal King of Everlastingness. The Egyptians believed that this Man-god, who had himself lived on earth, and suffered, and died,

and who rose again, was able to raise his followers from the dead and to give them everlasting life. He was not only the cause of their resurrection, but was the resurrection itself. The righteous who came into his kingdom were rewarded according to the amount of good that they had done upon earth, and certain of them lived upon the maāt plant, which was a form of Osiris, and thus they became merged in him, and became one body with him and acquired his attributes. The remainder became the messengers and followers of Osiris, and wore white linen garments and sandals, and ate of the "tree of life" S. They sat with the great gods round the Great Lake in the Field of Offerings (or Peace), they lived on figs and celestial fruits, their bread never grew stale nor their wine sour, and they were never thirsty or hungry. The wicked and those who were condemned in the Judgement were either devoured by Am-Mit, the Eater of the Dead, or were beheaded by Shesmu , the headsman of Osiris, and their bodies were chopped up by the Watchers with their knives, and the pieces cast into pits of fire. The Judgement of Souls took place at midnight, and was decisive and final. The righteous were rewarded with everlasting life and happiness, and the wicked were doomed, not to everlasting punishment, but to annihilation. The Judgement of Osiris was final and absolute.

The Kingdom of Osiris was believed to be difficult of access, and the roads leading to it passed through regions where evil spirits dwelt. Cruel demons of horrible aspect lay in wait to attack those who were on their way thither, yawning chasms had to be crossed, and pits of fire and streams of boiling water had to be avoided. To overcome all these dangers the souls of the dead had to be provided with amulets, words of power, spells, the knowledge of magical names, and, above all,

with copies of as many chapters of the Book of the Dead as they could obtain. In later days the Egyptian Religion deteriorated into a superstition of the grossest kind, and all accurate knowledge of it had practically died out in the early centuries of our era.

The following are the principal gods and goddesses who were believed to assist the righteous, and are mentioned in the Book of the Dead:-

Nenu, or Nu , the primæval watery mass from which the gods were evolved.

Ptah and Khnemu and Maāt assisted Temu-Khepera-Rā at the creation; Ptah was the "Opener" of the day, and as such was a form of the morning sun.

Ptah-Seker , i.e., Ptah, the great god of Memphis, and Seker, the god of death and lord of the necropolis of Sakkârah.

Ptaḥ-Seker-Asar De Mariane god of the resurrection.

Khnemu D performed the commands of Thoth at the creation; he created the Egg of the Sun, and set the earth on its four pillars, and he, as the Master Potter, fashioned man out of mud on his potter's wheel.

Khepera (, a form of the sun when about to rise, and a type both of matter which is on the point of passing from inertness into life, and also of the dead body which is about to burst forth into a new life in a glorified form.

Tem or Atmu , the head of the Nine Great Gods O TTT of Heliopolis; he was a form of the sun when about to set, and was the "Closer" of the day.

Rā _____, a Heliopolitan sun-god, usurped the attributes and worship of Temu and Khepera, and became king of all the gods. His spirit dwelt at times in the Benben Stone ______, and human sacrifices were made to him. He was the personification of the midday sun, i.e., the sun in full strength.

Shu \(\int \) \(\frac{1}{2} \), the first-born son of Temu-Khepera-Rā, typified the space between the sky and the earth, and light, heat, and dryness; he supported the sun and the heavens upon his shoulders, and it was he who separated the Sky-goddess Nut from the Earth-god Geb.

Tefnut was the sister of Shu; she typified moisture, rain, dew and damp heat.

Geb , the son of Shu, was the personification of the earth, or the Earth-god.

Nut , the Sky-goddess, was the wife of Geb; she provided the deceased with water in the Other World.

Asar or Osiris , the son of Geb and Nut, husband of Isis, and brother of Set and Nephthys, became the type of the resurrection and immortality, and was the bestower of eternal life. As judge of the dead he was believed to exercise functions similar to those attributed to God in the Christian Religion. Through the sufferings and death of Osiris, the Egyptian hoped that his body might rise again in a transformed, glorified, and incorruptible shape, and the devotee appealed in prayer for eternal life to him who had conquered death and had become the king of the underworld through his victory and prayer.

Seker , the Socharis of the Greeks, was the Death-god of Memphis; he was associated with Ptah,

the creator, and with Osiris, the god of the resurrection, and thus became a triune god, through whom all men obtained life in the world to come.

Aset or Isis \(\) \(\) was the wife of Osiris and mother of Horus. By the use of the spells of Thoth and her own magical powers, and with the help of Horus and Anubis, she reconstructed the mutilated body of Osiris and effected his resurrection.

Her or Horus , or Her-ur the Sun-god, the name of the oldest god in the Nile Valley.

Her-sa-Aset , "Horus, son of Isis," a god who is often confused with Her-ur, Horus the Great or Horus the Aged.

Her-aakhuti Ω , "Horus of the two horizons," a form of the Sun-god, called by the Greeks $A\rho\alpha\chi\theta\eta\varsigma$ Harakhthês.

Her-em-aakhut, "Horus in the horizon," a form of the Sun-god, called by the Greeks 'Appaxis, Harmakhis.

Set \(\) typified the night, and was the opposite of Horus, the god of the day; he was the god of the desert and of all evil, physical and moral.

Nephthys was the wife of Set, and typified the evening; she was the mother of Anubis.

Anpu or Anubis typified the darkest part of the twilight or the earliest dawn; he was god of the mummy-chamber and of the cemetery, and was famed as a physician and embalmer.

Up-uatu , a counterpart of Anubis, and a god of the cemetery.

Hu sand Saa appear among the gods when the soul of the deceased is being weighed in the balance; they symbolize Taste and Touch.

Tchehuti or Thoth $\frac{1}{2}$ was a form of the divine intelligence, and the heart of $R\bar{a}$; he was the scribe of the gods and wrote the spells, etc., which protected the deceased from evil.

Maāt , the female associate of Thoth; she appears to be the personification of physical law and moral rectitude.

Het-Her or Hathor \(\begin{array}{ccccc} \frac{1}{2} & \f

Meḥit-urit , the goddess of the region of the sky in which the sun travels daily.

Net or Neith (), the great Mother-goddess of Saïs. Though she brought forth the Sun-god, her votaries regarded her as a Virgin-goddess. She was skilled in hunting and weaving.

Sekhmit () , the wife of Ptah, was the personification of the burning heat of the sun; she was probably of Sûdânî origin.

Bast (), a great Mother-goddess, who was the personification of the gentle and fructifying heat of the sun, and was worshipped at Bubastis in the Eastern Delta.

Nefer-Temu typified a form of the sun's heat.

THE PRINCIPAL EGYPTIAN GODS AND GODDESSES. II

Sebak D was a form of Horus, the Sungod.

Menu or Amsu was the personification of the reproductive power of nature and the god of virility.

Neb-er-tcher , "Lord to the Limit," i.e. Lord of the Universe, or Almighty God.

Un-nefer , the "Good Being," a name of Osiris.

Astennu More of Thoth.

Serq \(\sum_{\sum_{\subset}} \), the Scorpion-goddess and a form of the goddess Isis.

Taurt or Thoueris , a great Sûdânî Mother-goddess, whose symbol was the hippopotamus; she was the wife of Set.

Uatchit Man, a great Mother-goddess of Pe-tep in the Delta; she was a form of Hathor and goddess of the northern sky.

Nekhebit \(\) \(\) \(\) \(\) \(\) \(\) a great Mother-goddess of Nekheb and Nekhen in Upper Egypt; she was a form of Hathor and goddess of the southern sky.

Beb JJ A, the first-born son of Osiris.

Amen , a god of Thebes, to whom in later times were attributed all the powers of Her-aakhuti, Tem, Khepera, Rā, Ptaḥ, Khnemu and other ancient gods of Egypt.

Mut , wife of Amen, and goddess of Thebes.

Ḥāpi 🌡 🗆 🦠 the god of the Nile.

Amset, or Mesta Ḥāpi ≬□♠Ş Tuamutef * 1 dead; see pp. 33, 46, 147. Qebhsenuf

The four children of Horus (or Osiris), who protected the viscera of the

Her-shemsu A A A A, the "followers of Horus," a number of mythological beings who appear with Horus and Set in the ceremony of "opening the mouth."

Shai [1] , the personification of destiny, luck, lot, or fortune.

Renenit , the female counterpart of Shai.

Meskhenit , a goddess who presided over the birth of children

Am-mit _____, the "eater of the dead," the name of the fiend who ate up the wicked dead.

Apep , i.e., Apophis, the Arch-Enemy of Her-ur, Rā and Horus, son of Isis and Osiris.

Egyptian Mummies. — The predynastic Egyptians buried their dead in shallow hollows which they dug on the edges of the desert and in flat places among the hills, usually at no great distance from their villages or settlements. These shallow hollows, though usually round or oval, were extremely irregular in shape, and most of them were made very hurriedly. It seems as if the kinsmen of the dead got the bodies into the ground with as little loss of time as possible. The hollows were made close together, and sometimes so

close that one part of a body lay in one hollow and the other part in another. The body, wrapped sometimes in a reed-mat, and sometimes in the hide of some animal, was put on the bare ground in the hollow, or grave. It lay on its left side with the feet usually towards the south; the knees were bent up on a level with the top of the breast, and the hands were placed before the face. Earthenware vessels, of various shapes, sizes and colours, were placed with the dead, and some of these were filled with grain and other articles of food. This suggests that they were believed to be going on a journey to some place where the dead congregated, and the flint weapons and implements which are found in some of the graves indicate that the dead in making this journey were believed to be liable to attack by savage animals or hostile men. No attempt seems to have been made to preserve the body from natural decay, and at that very early period no knowledge of mummification existed in Egypt. Towards the close of the Predynastic Period in some places the dead were burnt, in whole or in part, and the bones only were buried in shallow graves. When the body was only partially burnt, the bones of the hands and the feet were kept together, and the head, which was separated from the body, was placed by itself, either upon the ground or upon a stone. In the Graeco-Roman Period, plaster heads, hands, and feet were laid upon coffers containing the ashes of the dead; examples of these are exhibited in Wall-Cases 111-113. The contents of other early graves show that in some cases the flesh of the dead was cut from their bones and cast into the graves with the bones, and some bodies were buried lying on their backs, with constructions of earthenware. somewhat like large inverted bowls, built over them. The oldest predynastic graves had no superstructures, and their position in the ground was probably marked by covering them with pebbles or small stones, or by

sticks set upright in the ground, as is the case on the Blue and White Niles to-day.

When the art of mummifying the dead was first practised in Egypt cannot be said, but there is no good reason for doubting that the bodies of kings and other royal personages, male and female, were mummified in the fourth millennium B.C. It is a certain fact that from the earliest Dynastic Period the Egyptians had a definite reason for mummifying their dead, and spared neither trouble nor expense in their attempt to preserve the human body. Experience showed them that the sandy shingle at the foot of the sandstone and limestone hills possessed very considerable drying, if not preservative powers, and that the dead who were buried in it remained unchanged for many years, unless the graves were rifled by man or beast. Some think that it was the preservative qualities alone of the shingle that suggested mummification to the Egyptians, but the elaborate system of embalming and mummification which developed in the Dynastic Period was rather the outcome of a profound religious belief than of a recognition of a mere quality of the soil. Both the rise and decline of mummification seem to have been due to a change in the religious views of the Egyptians. Its rise was due to the spread of the cult of Osiris, which demanded the preservation of the body intact, and its decline to the growth during the Christian Period of the belief that the Almighty would give men new bodies when the time came for them to inherit everlasting life.

The body of a human being or animal or reptile that has been preserved from decay by means of bitumen, spices, gums and natron, is called mummy. This word is neither a corruption of the ancient Egyptian word for a preserved body, nor of the more modern Coptic form of that word. It is derived from the Persian manipy, which means a body that has been

from mûmîyû i.e., some substance which took the place of wax and was used by the Persians in embalming the dead. The Arabs borrowed the word and applied it to a medicament made of bitumen, pitch, tar, cedar oil, pine oil, the bitumen of Judea, and the bitumenized body, or "mummy," which was taken from the dead in Egyptian tombs. The Syrians also borrowed the word, and from them it passed into Egypt and other parts of Africa and into Europe.

Herodotus, who lived about 484 B.C. (II, 85-88), tells us that when a man of importance died in Egypt, all the women of his house smeared their heads and faces with mud. Leaving the body in the house they wandered about the city, accompanied by their kinsfolk, and beat their heads and bodies, and wailed, as they do to this day. The men of the house then took the body to the embalmers, who were a class of men properly qualified for the work. When the body was brought to them they showed painted models of mummified bodies, and asked the kinsmen of the deceased to decide how the body was to be treated. There were three principal methods of embalming, and when the embalmers had explained them to the relatives, and when they had made their choice and had agreed as to the price, they left the body in the hands of the embalmers. In the first method of embalming, which was the most expensive, the brain was drawn out through the nostrils with an iron hook, taking a part of it out by this method, and a part by the use of drugs. Then the embalmers made an incision in the side of the body with a sharp Ethiopian stone (flint knife?) and took out all the viscera, and having cleaned the abdomen and rinsed it with palm wine, they sprinkled it with pounded perfumes. Then, having filled the body with pure myrrh, cassia and other perfumes, they sewed it up and steeped it

in natron water for seventy days.1 At the end of this period they washed the body, and then swathed it from head to foot in linen bandages. The body was then delivered to the relatives, who provided it with a coffin with a cover made in the shape of a man, and having pegged down the cover they took the coffin to the sepulchral chamber of the family and set it upright against the wall. The cost of mummifying a body in this fashion was a talent of silver, or about £240. In the second method the viscera and brain were not removed from the body, and no incision was made in its side. After oil of cedar had been injected, the body was laid in a solution of natron for a number of days until the viscera were dissolved and nothing remained of it except skin and bone. The body was then returned to the relatives without further treatment. The cost of mummifying a body by this method was 22 minae, or nearly £90. In the third method the body was rinsed in a certain medicament and then steeped in a solution of natron for seventy days; it was then handed over to the relatives for burial. The cost in this case was very small.

Diodorus Siculus, who lived about B.C. 40 (I, 91), agrees generally with Herodotus in the account which he gives of Egyptian embalming. He adds, however, that the incision was made on the left side of the body,² and that the Paraschistês, or "ripper" up of bodies, after he had performed his task, fled, being pursued and

stoned by those who had witnessed the operation. In fleeing he probably only fulfilled a religious obligation and had not much to fear. On the whole the statements of Herodotus and Diodorus about Egyptian mummies are confirmed by modern research.

Under the Ancient and Middle Kingdoms, the swathing or bandaging of the embalmed body was a comparatively simple matter, but under the New Kingdom it developed into an elaborate and complicated process. In the case of women of quality eyes made of obsidian and ivory were inserted in the eye-sockets, the eyebrows and lower eyelids were underlined with stibium, the cheeks and lips were coloured, and the nails of the hands and feet were stained yellow with the juice of the plant which the Arabs call hinna. The fingers and toes were bandaged separately, then the hands and arms and legs and feet were treated, and as every part of the body was placed under the protection of a god or goddess, figures of these deities were often painted or drawn on the bandages. The torso was filled with aromatic drugs and spices mixed with a plaster made of lime and sweet-smelling unguents. Before the final bandage was tied over the breast, a green stone scarab, on which was inscribed Chapter XXX B of the Book of the Dead, was inserted in the place of the heart, and often rows of figures of the gods and other amulets were laid across the abdomen. Whilst these things were being done a priest stood by reciting spells and prayers on behalf of the deceased. The bandaging of the head was considered to be a very important matter, as we see from the text of the Ritual of Embalmment. Special linen had to be prepared, the unguents and liquids used were composed of substances that were believed to be emanations, or emissions, of the great gods and goddesses, and the words of power employed by the priest of the embalming chamber had been composed by Thoth, by the direction of Ra, when he and Isis and Horus raised

¹ In Genesis I, 3, the number is given as forty. The Patriarch Jacob was embalmed, "and forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed: and the Egyptians mourned for him threescore and ten days." The seventy days of Herodotus must include the days necessary for embalming, swathing, and the making and painting of the coffin.

² See the unrolled mummy exhibited on the floor of Wall-Case 113 in the Third Egyptian Room. In some mummies the incision on the left side is covered with a plaque of metal or faïence, on which is a figure of the Utchat

Osiris from the dead. These words, and the medicaments used, were intended to transmute the embalmed body into a "divine" substance, and to effect the resurrection of the deceased in the form of a spirit-body called Sāḥu \(\sum_{\text{\$\sigma}} \(\sum_{\text{\$\sigma}} \) \(\sum_{\text{\$\sigma}} \(\sum_{\text{\$\sigma}} \) \(\sum_{\text{\$\sigma}} \) \(\sum_{\text{\$\sigma}} \(\sum_{\text{\$\sigma}} \) \(\sum_{\text

"Next anoint the head, the face and all the mouth "of the deceased with oil, and bandage it with the "bandages of Harmakhis in Hebit. The bandage of "the goddess Nekhebit shall be placed on the forehead, "the bandage of the goddess Hathor on the face, the "bandage of Thoth, Judge of Horus and Set, on the two "ears, and the bandage of Nebt-hetep on the back of "the neck. The bandages and the tie-pieces, and the "drawings of the gods on them, shall be inspected and "verified by him that is over the Mysteries. The "bandage of Sekhmit, beloved of Ptah, in two pieces "shall be on the head; on the ears two bandages "called the 'Perfect Ones'; over the nostrils two ban-"dages called 'Nehai' and 'Smen' respectively: over "the cheeks two bandages, each called 'Ankht' (the "Living One); on the forehead four bandages called "the 'Shining Ones'; on the skull two bandages called "the 'Eyes of the Sun and Moon in full strength'; on "the right and left of the face twenty-two bandages; "and four bandages for the mouth, two inside and two "outside; on the chin two bandages, and four large "bandages in the nape of the neck. Strengthen the "whole head with a strip of linen two fingers wide, "anoint with oil a second time, and fill up all the "crevices with the finest merh-t" (bitumen?).

When all these bandages were fixed in position the priest addressed the great goddess of the Tuat, or Underworld, and said, "O holy goddess, Lady of the "West, Mistress of the East, come thou and enter into "the two ears of . . . [here the name of the deceased

"is mentioned]. O Mighty Lady, O Mighty Lady, the "Ever-young, the Ever-young, Lady of the West, Mistress "of the East, grant that the deceased may breathe "through his mouth in the Tuat. Grant to him power "to see with his eyes, and to hear with his ears, and to "breathe through his nose, and speak with his tongue "in the Tuat. Accept thou his speech in the Hall of "Maāti (i.e., the Judgement Hall of Osiris), make thou "his word to be found true in the Hall of Geb, in the "presence of the Great God [Osiris], Lord of Amenti. "O thou deceased, the magical oil has come to thee to "anoint thy mouth. Thine eye sees in the Tuat as the "Eye of Ra sees in heaven above; it gives thee thy "two ears to hear what thou wishest, even as the god "Shu heard what pleased him; it gives thee thy nose "to breathe through, even as Geb breathed when he "snuffed up sweet-smelling perfume of the finest quality: "it makes thy mouth to be furnished throughout, even "as is the mouth of Thoth when he seeks to find out "Truth by means of the Balance; and it gives thee "Truth. O worshipper in the House of the Sun-stone, "the cries of thy mouth shall reach Saut, and Osiris "shall come to thee from Saut, and thy mouth shall be "like unto the mouth of Up-Uatu in the mountain "of the West."

The identification of the limbs and members of the embalmed body with the gods and the deification of the same were no new ideas to the Egyptians under the New Kingdom, for an old version of Chapter XLII of the Theban Recension of the Book of the Dead¹ is found in

A coloured facsimile of the Papyrus of Ani, a scribe of all the gods of Thebes, and administrator of the granaries of the Lords of Abydos, is exhibited on the screen in the corridor that connects the Fourth Egyptian Room with the Galleries of King Edward VII. The original papyrus was written about B.C. 1450 and is the finest of all the illuminated papyri of the XVIIIth dynasty. It measures 78 feet in length and is 15 inches in breadth; it contains 66 chapters and the longest series of coloured Vignettes known. The facsimile, which

the Pyramid Texts of the VIth dynasty (see Pepi I. l. 565 ff.). In his famous Papyrus the scribe Nebseni says, "My hair is the hair of Nu. My face is the face "of Aten. My eyes are the eyes of Hathor. My ears "are the ears of Up-Uatu. My nose is the nose of "Khenti-khas. My lips are the lips of Anpu. My "teeth are the teeth of Serqit. My neck is the neck of "Isis. My hands are the hands of the Ram, the Lord "of Tetu (i.e., the Ram of Mendes, or the Soul of Tetu, "or Osiris). My arms are the arms of Neith. My "backbone is the backbone of Suti. My virility is the "virility of Osiris. My reins are the reins of the Lords "of Kherāha. My chest is the chest of Urshefit. My "torso is the torso of Sekhmit. My buttocks are the "buttocks of the Eye of Horus. My hips and legs are "the hips and legs of Nut. My feet are the feet of "Ptah. My fingers and toes are the fingers and toes "of the Living Gods. There is no member of me which "is not the member of a god. Thoth shields all my "body, and I am as Rā (the Sun-god) day by day. . . . "No men, no gods, none of the blessed, none of the "damned, none of the ancestors, no mortal creature can "hurt me. I am Yesterday. 'Seer of Millions of Years' "is my name. I am the possessor of eternity (i.e., I am "immortal), and I issue decrees and pass judgement like "the god Khepera."

was published by the Trustees of the British Museum, is out of print, but the supplement, a volume of printed hieroglyphic text, with interlinear transliteration and translation, by E. A. Wallis Budge, is still to be had, price £1 10s. This and A Monograph (entitled the Book of The Dead) describing the object, scope and contents, and principal sources of this great funerary work of the Egyptians, and the religion of Osiris, price eighteen pence, can be obtained at the Bookstalls in the Museum. A fine series of hieroglyphic and hieratic copies of Books of the Dead are published by the Trustees in Facsimiles of the Papyri of Hunefer, Anhai, Kerasher and Netchemet, with a complete transcript of the text of the Papyrus of Nu in hieroglyphic type, with transcripts, translations, etc., London, 1899, folio, £2 10s.

The Egyptians believed in a future life, even in the Neolithic Period, and the doctrine of eternal existence is the leading feature of their religion, and is enunicated with the greatest clearness in all periods. Thus in a text which is found in the Pyramid of Unas (line 378) at Sakkârah it is said to the king, "Thou shalt never perish, thou shalt never come to an end," And again it is said of the king, who is called the son of the god Tem, "he lives, this Unas lives, he dies not, this Unas dies not" (line 240). And in another place it is said, "The period of life of Unas is eternity, his time immortality, which was current under the Ancient Empire, continued unchanged under the Middle Empire and the New Empire, and in the funerary papyri of the XVIIIth dynasty it is expressed with great clearness. Thus in the Papyrus of Ani (Chapter CLXXV) the deceased says that he has come to a place which is very remote and far away. where there is no air to breathe, no water to drink, and no opportunities for indulging in the pleasures of life. But he is able to hold converse with Tem, and he asks the god this question: "What is [my] period in life?" i.e., "How long shall I live?" and Tem replies, "Thou shalt exist for "millions of millions of years, time of time" (i.e., infinity of time). And a remarkable view about the immortality and divinity of the soul finds expression in Chapter LXXXIV of the Theban Recension of the Book of the Dead, where the deceased says, "My soul

² Papyrus of Ani, Plate 19.

"is God. My soul is eternity."

But while we have this evidence of the Egyptian belief in eternal life, no text or inscription now known affords any reason for the assertion that the Egyptians believed in the resurrection of man's corruptible body. On the contrary, the texts of all periods assert that the body remains in the earth and the soul, or spirit, in heaven, thus: "Spirit to heaven, body to earth" (Unas, 1. 582); "Heaven possesses thy soul, earth possesses thy body" the preservation of the corruptible body must have been connected in some way with the life in the world to come, and its preservation must have been absolutely necessary, otherwise the funerary prayers and ceremonies would have been futile, and the immemorial custom of mummifying the dead would have had no meaning. The Egyptians believed that Osiris rose from the dead, and that his corruptible body was transmuted into an incorruptible body which rose from the dead, and they argued that what had been done for the god, who was proclaimed to be the giver and source of everlasting life, must necessarily be done for man, if man were to rise from the dead as Osiris had done.

The physical body of man as a whole was called Khat , a word that means something liable to corruption; this word was also applied to the mummified body in the tomb, and the scribe Ani says, "My body is buried" But the body was not thought to lie in the tomb unchanged, for the amulets

1 From the Lamentations of Isis.

that were on it, and the prayers that were recited on its behalf, and the ceremonies that were performed over it, gave it the power of changing into a Sāḥu Ω 1, i.e., a spirit-being, which, though possessing the form of the body from which it sprang, is utterly unlike it in nature, for it is immaterial, incorruptible and everlasting. The SAHU grew out of the corruptible body, as we see from the following passages in the Book of the Dead: "I grow like the "plants" (Chapter LXXXIII, 1. 3); "My flesh grows "(or, germinates)" (Chapter LXIV, 1. 49); "I have my "being, I have my being, I live, I live, I grow, I grow" (Chapter CLIV). This spirit-being was believed to live in heaven with the gods, side by side with the spirits and souls of the righteous. The corruptible body, khat, possessed a soul, called Ba , which was very closely associated with the heart, Ab , the seat of life and thought, and may be described as the "animal-soul." The SAHU, or spirit-being, seems also to have possessed a soul, which was called Aakhu Aakhu , and may be distinguished as the "spirit-soul." The BA is depicted in the form of a man-headed hawk , and the AAKHU (or KHU) in the form of a bird . The SAHU and the AAKHU departed from the body in the tomb, presumably as soon as the funerary ceremonies were ended, and made their way into heaven. But the BA, or "animal-soul," returned from time to time to the tomb in which its body was deposited, and in the Vignettes in the Book of the Dead we see it, in the form of a human-headed hawk, hovering over the body lying on its bier. (See the Wall-painting in the Second

¹ The old form is \\ \bigcip_____\ \bigcip\\ \alpha\\ \Bigcip\\ \alpha\\ \Bigcip\\ \B

Egyptian Room.) It carried air to the body, and was supposed to re-animate it and hold converse with it.

In addition to the natural and spirit bodies, man possessed an abstract individuality or personality endowed with all his characteristic attributes. It had an independent existence and could move from place to place at will. This was called Ka L, a word that at times conveys the meanings of its Coptic equivalent KW, and of εἴδωλον, i.e., image, double, character, disposition and mental attributes. The KA, or "double" of a man, could dwell in a statue of him, and under the Ancient Empire chambers in which the KA was worshipped were specially constructed in tombs. The KA lived on the spirits of the offerings that were brought to the tomb, and the smell of incense was acceptable to it. The priesthood contained in its body an order of men who were called "Hemu KA" \ i.e., "servants (or ministers) of the KA," and they performed services for the benefit of the KA in the KA-chapel Meat and drink were absolutely necessary for the existence of the KA, and when actual material food was not forthcoming, it fed upon the offerings painted on the walls of the tomb, which were transmuted into nourishment suitable for it by means either of the prayers of the living, or by the words of power with which it was acquainted. When neither material offerings nor painted similitudes were available, the KA was either compelled to leave the tomb and wander about in search of food on the earth, or perish. A characteristic prayer on behalf of the KA reads:-

"May the gods grant that I go in and come forth from my tomb. May I drink water from my cistern every day. May my limbs grow and flourish. May the Nile-god give me bread and garden herbs of all kinds in their season. May I walk over my estate

"daily without fail. May my soul alight on the groves "which I planted. May I refresh myself under my "sycamore-fig trees, and eat of the things that they "produce. May I have power over my mouth so that "I may speak therewith like the SHEMSU HER (i.e., the "Followers of Horus). May I appear in heaven. May "I descend to earth. May I never suffer obstruction on "the road. May there never be done to me anything "that my soul abominates. Let not my soul be im-"prisoned, but let me be among the holy ones unto "whom favour has been shown [by the gods]. Let me "plough my lands in the Field of Reeds, may I attain "to the Field of Offerings. May one come out to me "with vessels of ale and bread-cakes similar to those "that the Lords of Eternity have, and may I receive "joints of meat from the altars of the great gods-I "the KA of the prophet Menu."

Closely associated with the KA, or "double," and the BA, or animal-soul, was the Khaibit for form, or form, i.e., the Shadow of a man. It may be compared to the oxid and umbra of the Greeks and Romans. It was supposed to partake of the funerary offerings made to the KA, and it visited the tomb at will. In late times it was believed that the Shadow was the constant companion of the BA. In the Book of the Dead the deceased prays, "Let not my soul be shut in, let not "my shadow be fettered, let the way be open for my "soul and my shadow, and may it look upon the Great "God" (Chapter CXII).

The funerary texts show that there was yet another part of a man that was supposed to exist in heaven, namely the **Sekhem** \(\bigcap\) \(\bigcap\). The prime meanings of this word are "power," "mighty," "to be strong," and it is possible that the Sekhem represented the vital power of a man. The Sekhem of the king dwelt among

the Aakhu, or spirit-souls, and to king Pepi I it is said, "Thou art pure. Thy KA is pure. Thy BA is pure. "Thy SEKHEM is pure" (l. 112). In another place (Unas, l. 515) both the Sun-god Rā and the king are called "The Great Power, the Power among the Powers."

The texts tell us nothing as to the time when the immortal part of a man began its beatified existence, but it is probable that the Osiris of a man, i.e., all his spiritual parts gathered together in his Sāḥu, or spiritbody, only attained to the full enjoyment of spiritual happiness after the funerary ceremonies had been duly performed, and such rituals as the Liturgy of Funerary Offerings and the Book of Opening the Mouth had been recited. The life of the beatified in heaven is at once material and spiritual. The Egyptians had one quarter of heaven, the Sûdânî peoples another, the Libyans a third, and the nomad tribes of the Eastern Desert a fourth. Kings and personages enjoyed special privileges in heaven as they did upon earth, and the kings at least became gods and received the adoration of the denizens of heaven. The beatified never suffered thirst or hunger, for they lived on the food of Rā (or Osiris). They were arrayed in fine linen, and their garments were white, and they and the gods sat round the Great Lake in the Field of Peace and ate of the tree of life, Their bread never grew stale, and their beer never went flat or sour. They moved freely about heaven and visited any and every part of it at their good pleasure. Among the places to which pious souls made pilgrimages were Tetu (Mendes), the seat of the cult of Osiris, Anu (Heliopolis), the seat of the cult of the Sun-god, Memphis, the seat of the cult of Ptah, and the great cities in which important mythological events took place in remote times, such as Athribis, Herakleopolis, Hermopolis, Abydos, Thebes, Asna (Latopolis), Edfu, etc.

The art of mummifying the dead reached its highest pitch of perfection at Thebes under the kings of the

XVIIIth dynasty. The highest forms of it were reserved for kings, queens, royal children and nobles, for the cost of the drugs and spices must have been very great. As time went on bitumen was employed more and more by the embalmers, and finally under the XXVIth dynasty and in the Graeco-Roman Period the bodies of the dead were filled and coated with bitumen by dipping them in tanks of that substance. Much of the linen used for bandages was made at Panopolis in Upper Egypt, and the red or purple outer wrappings were probably made in Syria. The oldest mummies are undecorated, and the shape was maintained by means of one longitudinal bandage, from head to foot, and three or four horizontal bandages. Later, the mummy was covered with a layer of plaster on which mythological scenes and figures of the gods were painted in bright colours. The inscriptions usually record the names of the deceased and his parents, and contain prayers to the principal gods of the dead for funerary offerings and freedom to traverse heaven and enjoy everlasting life and felicity. Still later the mummy was enclosed in a case made of layers of linen and plaster, which is now called "cartonnage"; this was moulded to the shape of the body of the deceased and appropriately painted in colours in tempera with figures of deities and inscriptions.

The mummies of royal personages, and persons of rank and wealth, were placed in sarcophagi and coffins made of hard stone and wood. Under the Ancient Empire these were usually rectangular in shape, and the inscriptions upon them contain the name and titles of the deceased, and sometimes a short extract from a funerary text is added. Under the XIth and XIIth dynasties the insides of the massive wooden rectangular sarcophagi were covered with series of funerary texts closely resembling those found in the Pyramids of Unas, Teta, Pepi I and other kings at Sakkârah. These texts are frequently accompanied by Vignettes of the Elysian

Fields and plans illustrating the Book of the Two Ways, which were painted there to enable the deceased to find his way to the Kingdom of Osiris in the Other World. Besides these there are pictures of various articles of the wardrobe and attire, vases of cosmetics, arms, etc. The greater number of these rectangular wooden sarcophagi have two large Utchats painted on one side near the head, which were supposed to secure for their occupants the strength and protection of the Sun by day and the Moon by night.

Under the XIth and XIIth dynasties the anthropoid coffin (i.e., a coffin made to fit the mummy) came into use, and a human face was carved on the cover. Eyes and eyebrows made of black obsidian and alabaster are often found inlaid in these faces, and the covers are often decorated with a featherwork design, gilded or coloured. The coffins made under the New Empire, i.e., from B.C. 1600 downwards, are usually very fine examples of the funerary art. The best of them all are those of the priests and priestesses of Amen-Rā, king of the gods at Thebes. The wood is sound, the workmanship true, and the figures of the gods which decorate the insides and the outsides of the coffins are carefully drawn and skilfully painted. The surface of the coffin was treated with a yellow varnish, the shade of colour of which varies with the centuries, and it softened the crudity of the bright pigments used. The priestesses are represented as wearing large, heavy wigs, with lotus flowers over the forehead, and deep collars and pectorals containing many rows of beads made in the shape of amulets, and pendants in the form of lotus flowers. The figures of the gods include not only those of Osiris and his Company, but also many of the Seventy-five gods who were forms of Amen-Rā, and whose special worship was a very prominent feature of the cult of "Amen-Ra, King of the Gods." The priesthood of this god was richly endowed and "established" by Amenhetep I, and

his cartouche, containing his prenomen and nomen

TCHESERKARĀ ĀMENHETEP, is sometimes painted on the coffins of the priests of Āmen.

(See Wall-Case No. 10, First Egyptian Room.) Another great benefactor of the priesthood was Thothmes III, but he does not seem to have been commemorated in this way.

Under the XVIIIth dynasty, when the coffers of Amen-Rā were overflowing, the high priest of Amen was buried in a coffin that was placed in a second coffin, and the two coffins were placed in a third, or outermost, coffin, and the pomp attending his burial was almost as great as that of a king. An innovation of the time seems to have been the wooden covering-board, which was laid upon the mummies of priestesses in their coffins. This board was made in the form of the mummy's outline, and on it was carved a woman's face, which in some cases must have been a portrait executed during her lifetime. On the surface of the board a series of religious scenes, winged disks, amulets, etc., were painted; the hands, also carved, are crossed over the breast. In the splendid example No. 48001 (see Standard-Case T in the Second Egyptian Room), the eyes are inlaid, the figures are in hollow-work backed with the purple linen of Tyre.

The coffins of officials and others who were not priests of Amen are decorated in various ways, but on most of them we find pictures of Nut, the Sky-goddess, the winged disks of Her Bahut or Horus of Edfu, amulets, extracts from the Book of the Dead, and figures of the principal gods of the dead. Sometimes these are painted on the plain wood, at others on layers of plaster, and flat plaster models of beetles, disks, etc., are fastened on the cover and painted and varnished. On the feet of some coffins we see a picture of a bull carrying the mummy on its back; the bull is the symbol of Osiris, who is called in funerary texts "Bull of Amentt" (the Other World). Under the

XXVIth dynasty scenes that frequently occur on coffins are: I. The Judgement of the Dead before Osiris. 2. The Ba-soul visiting the mummy in the tomb. 3. Anubis, the Divine Embalmer, standing by the mummy as it lies on its bier. 4. The disk of the sun shining on the mummy lying on its bier. The last of these is the Vignette of Chapter CLIV of the Sarte Recension of the Book of the Dead. The text of the Chapter was found written upon the linen wrappings of the mummy of Thothmes III, and for more than one thousand years was highly prized by the followers of Osiris. The following is a rendering of it:—

"Homage to thee, O my divine Father Osiris! I "come to embalm thee. Do thou embalm these my "members, for I would not perish and come to an end "[but would be] even like my divine father Khepera, "the divine type of him that never saw corruption. "Come, then, make strong my breath, thou, O Lord of "the Winds, who dost magnify the divine beings who "are like thyself. Stablish me, stablish me, and fashion "me strongly, O Lord of the funerary chest. Grant "that I may enter into the land of everlastingness, "according to that which was done for thee along with "thy father Tem, whose body never saw corruption, and "who is the being who never saw corruption. I have "never done that which thou hatest, nay, I have cried "out praise among those who love thy KA (Person?). "Let not my body become worms, but deliver me as "thou didst deliver thyself. Let me not, I pray, fall "into decay, though thou dost permit every god, and "every goddess, and every animal, and every reptile to "see corruption when the soul has gone forth from "them after their death. When the soul departs the "body decays, the bones rot and become putrid, the "members fall to pieces, the tendons collapse, and "the flesh becomes a foetid liquid. Man becomes a "brother of decay, he turns into worms, he becomes "wholly worms, he perishes in the sight of Shu (the

"Sun-god), as do every god, and goddess, and bird, "and fish, and creeping thing, and animal, and reptile, "and every other creature. When the worms which cause decay see me let them fall down on their bellies, and let the fear of me terrify them. Let life come to me from my death, let no reptile cause my decay, let them [i.e., the worms] not approach me in any form. Give me not over to the slaughterer in the torture-chamber, who slays the body, and lets it rot (himself remaining hidden), and destroys the dead and lives upon slaughter. Let me live and perform his (i.e. "Osiris') message, and let me perform his commands "Give me not over into his hands, and let him "not gain the mastery over me, for I am under thy "commands, O Lord of the Gods."

"Homage to thee, O my divine Father Osiris, who "livest having thy members [complete]. Thou didst "not decay, thou didst not turn into worms, thou "didst not decay, thou didst not become corruption, "thou didst not rot away. I am the god Kheperå, and "my members shall endure for ever. I shall not decay, "I shall not rot, I shall not putrefy, I shall not become "worms, and I shall not see corruption beneath the eye "of the god Shu. I shall have my being, I shall have "my being. I shall live, I shall live, I shall germinate, "I shall germinate, I shall germinate. I shall awake in "peace. I shall not putrefy. My intestines shall not "perish. I shall suffer from no defect. My eye shall "not become dim. The form of my face shall not "change. My ear shall not become deaf. My head "shall not be separated from my body. My tongue shall "not be plucked out. My hair shall not be cut off. "My eyebrows shall not be shaved away. No painful "defect shall appear in me. My body shall be stablished, "and it shall neither crumble into ruin nor be destroyed "on this earth."

In the Roman period, and even earlier, the sepul-

chral coffers consisted of a flat board and a vaulted cover, straight at the sides and having four upright posts, one at each corner. The decorations are rude and in the later style of art, and are representations of sepulchral deities and the Judgement Scene. On the flat board is drawn the goddess of the West, and on the interior of the vaulted cover, Nut, the Sky-goddess, is represented as a female extended at full length, as if covering the mummy. Inside the vaulted cover are representations of the twelve Signs of the Greek Zodiac. The texts that are found on these coffins are formulas and prayers taken out of the "Book of Breathings." The shrouds of the mummies of the Roman period have representations of the deceased in Graeco-Roman attire painted on them, or figures of Osiris and other deities, with inscriptions, and of the network which is supposed to cover the mummy. In some cases a well-executed portrait of the deceased, painted on a thin panel, is inserted in the bandages that cover the face.

The earliest forms of Egyptian tombs are the Mastabah, or truncated oblong pyramid, and the Pyramid. In the mastabah was a chamber or chapel for memorial services, from which a compartment for holding the KA-figure of the deceased was walled off, and in the floor of which was sunk a deep shaft communicating with a passage which led to the underground mummy chamber, and which was blocked and walled up after the body had been deposited in it. Brick-lined vaults, somewhat similar to ordinary modern vaults, were also in use. There were also the extensive rock-hewn tombs, consisting of numerous chambers connected by corridors, and adapted for the reception of members of a family or dynasty. Such are the famous tombs of Beni Hasan and the Theban tombs hewn out

of the limestone hills on the western bank of the Nile. Paintings of scenes in the life of the deceased often decorated the walls of his last resting place. The poor were buried in pits or caverns.

In the mummy chamber the body in its coffin was placed upon a bier, beneath or near which stood the four Canopic jars (see Wall-Cases Nos. 194-204) containing the intestines. If the coffin was enclosed in a sarcophagus, the bier was necessarily dispensed with. In the coffin or on the ground near it were laid ushabtiu figures (see Wall-Cases Nos. 144-153) to do service for the dead. Either within the bandages of the mummy, or in the coffin, or in a Ptah-Seker-Asar figure (see Wall-Cases Nos. 177-181), was deposited a papyrus-roll inscribed with chapters of the Book of the Dead and decorated with coloured vignettes. To provide the deceased with the means of refreshment and with material for the toilet, alabaster or other vessels filled with wine, articles of food, unguents, etc., were placed on tables of wood or alabaster near at hand. Near to the bier also would be arranged, on stands or tables, the instruments or objects which the deceased used or prized in life, together with gifts from relatives and friends. It is to such customs that we owe the possession of so many precious relics of the daily life and literature of the ancient world.

¹ Măstăbăh or Mistăbăh is the Arabic , the name given to the high long rectangular bench upon which a Sultân sat.

FIRST EGYPTIAN ROOM.

In this room is exhibited a very fine series of rectangular painted wooden sarcophagi which were made under the Ancient and Middle Kingdoms, and a comprehensive collection of painted wooden coffins of the class commonly called "anthropoid" or "man-shaped," dating from about B.C. 1600 to 6co. Among these is a valuable group of fine examples of the coffins of the priests and priestesses of Amen-Ra. The sarcophagi are exhibited in the Standard-Cases A-N, and the coffins in the Wall-Cases Nos. 1-52. The dried bodies of a man and a woman who lived in the Predynastic Period are exhibited in Standard-Cases A and C; some human remains from the Third Pyramid at Gîzah, which have been supposed to be parts of the body of King Menkaurā (or Mycerinus), its builder, a king of the IVth dynasty, are shown in Standard-Case B; and the articulated skeletons of two Egyptian officials, Heni and Khati, are exhibited, together with their coffins. in Standard-Cases O and P in the Second Egyptian Room. On the north and west walls of the room are large coloured reproductions representing the funeral procession of the scribe Ani, the performance of rites and ceremonies for him at the door of his tomb, and the weighing of his heart in the Great Scales in the presence of Osiris in the Hall of Maāti. These reproductions were copied from the Vignettes in the Papyrus of Ani by Miss Ada Stone.

STANDARD-CASE A. 1. Body of a man who was buried in a shallow, oval grave, on the west bank of the

Nile, near Gebelên, in Upper Egypt. Before burial the body was eviscerated, and probably treated with oil of bitumen, or some other preservative liquid, either by immersion in a bath or by rubbing. The body was found in the posture in which it now lies, that is to say, on its left side, with the hands before the face, and the knees drawn up nearly on a level with the chin. This posture is essentially characteristic of the burials of the predynastic people of Egypt, and survivals of it are found as late as the period of the XIIth dynasty. The grave, which has been roughly imitated by the model in which the body is here exhibited, was one of a small group situated at the foot of a sandstone hill, by the side of the entrance to a narrow valley (wadi), in which, in very ancient times, an arm of the Nile flowed. When found the grave was covered over by two large boulders, which are represented in the model by two slabs of stone, and it is to the jamming together of these that we are indebted for the preservation of the body in a complete state. Beside the body were disposed flint knives and other implements, and a series of black and red and buff coloured pottery, the latter being partly filled with the dust of funerary offerings of food; this fact proves the existence of the belief among the predynastic Egyptians in a future life, which in its principal characteristics seems to have resembled that which they led upon earth. The ideas of the later historic Egyptians upon this subject were almost wholly derived from their indigenous ancestors.

The physical characteristics and ethnic affinities of the race to which this man belonged are not yet absolutely determined. Some think that it was akin to a Berber or Libyan stock, and others to some race who lived in the region which is now known as Uganda. The present example was fair-skinned and light-haired, and, in connection with this fact, it may be noted that the dynastic Egyptians usually represented the Libyans

as fair-skinned, and possessing blue eyes¹ and red hair, and that people with such a complexion are still found in considerable numbers among the Kabyles of North Africa. His height was probably six feet or a little more. The long, tapering fingers indicate that this man was not accustomed to heavy manual labour, and he was no doubt a chief of some importance; the careful way in which his grave was hidden suggests the same conclusion. The style of the flint implements found in the grave indicates that the man lived in the later Neolithic Period of Egypt, i.e., in remote ages, long before the rule of Menes, the first historical king of Egypt. [32,751.]

2. Rectangular wooden coffin containing the bones of a young woman quite complete, illustrating the position of the body in contracted burial, Ist dynasty. From Tarkhân. [52,888.] Presented by the British School of Archaeology in Egypt, 1913.

STANDARD-CASE B. 1-3. Portions of a mummified body, which has been assumed to be that of Menkaurā (or Mykerinos), a king of the IVth dynasty, and builder of the Third Pyramid at Gîzah, together with a fragment of the basalt sarcophagus and the cover and fragments of the inner wooden coffin of that king; all these were found within the pyramid by Colonel Howard Vyse in 1837.

The circumstances under which the human remains were discovered are thus described in a report made at the time: "In clearing the rubbish out of the large entrance room, "after the men had been employed there several days and had "advanced some distance towards the south-eastern corner, some "bones were first discovered at the bottom of the rubbish; and "the remaining bones and parts of the coffin were immediately discovered all together. No other parts of the coffin or bones could be found in the room; I therefore had the rubbish which had been previously turned out of the same room carefully remeasured, when several pieces of the coffin and of the mummy cloth were found; but in no other part of the pyramid were

"any parts of it to be discovered, although every place was most "minutely examined, to make the coffin as complete as possible. "There was about three feet of rubbish on the top of the same, "and from the circumstances of the bones and part of the coffin

"being all found together, it appeared as if the coffin had been brought to that spot and there unpacked."

Some believe that these remains are not older than the XXVIth dynasty, and that the coffin was made and placed in the pyramid about the same period. And it has been suggested that the fragments of the mummy are those of some native who perished in the pyramid when it was entered, in the year 1226 A.D., by the reigning Khalîfah, who carried away a number of gold plates.

The sarcophagus and part of the coffin and portions of the mummy were lost at sea while being conveyed to England.

The inscription on the cover reads:-

over thee

in

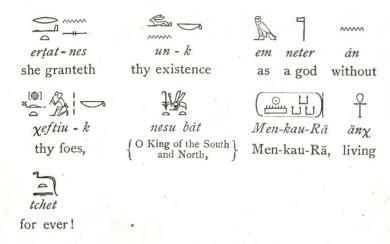
her name

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her - k	em	ren - s	en	sheta		pet

of "mystery of heaven,"

¹ Compare the ivory figures of women with inlaid lapis-lazuli eyes, Nos. 40 and 41 in Table-Case D in the Sixth Egyptian Room.



This text is a variant form of a passage which is found in the hieroglyphic texts in the pyramids of several kings at Sakkârah, and is as old as the VIth dynasty. Presented by Colonel Howard Vyse, 1838. [6646, 6647, 18,212.] (See Plate I.)

4. Rectangular wooden sarcophagus, with cover, which was made for a high official who seems to have lived during the reign of one of the Pepi kings. He was a smer uāt, governor of the estates of Pharaoh, and overseer of the priests of the Ka-Chapel of King Pepi.

The line of text on the cover says that he was "beloved of his father, praised "of his mother, and praised by all the people in his town"

His prayer for funerary offerings is addressed to Anpu, the lord of the Circle of the Other World on This coffin was made for an official called Neb-hetep on the company of the called Neb-hetep on the company of the called Neb-hetep on the called Neb-hetep of the other world of the called Neb-hetep of the called Neb-hetep of the called Neb-hetep of the called Menthu-hetep; attempts



Coffin of Mycerinus, king of Egypt, builder of the Third Pyramid at Gizah.

[No. 6647.]

IVth dynasty.

First Egyptian Room, Standard-Case B.

C 4

to alter the original name are visible in many places. VIth dynasty. [46,629.]

who lived during the Neolithic Period, i.e., before the reign of Menes, the first historical king of all Egypt. It was found in an oval, shallow grave in a small tribal cemetery in Upper Egypt, from which came the body of the man exhibited in Standard-Case A. With it were found two small earthenware jars containing a substance (pounded millet?) which was intended to serve the deceased as food on her journey to the Other World. The dried bodies of the other men who were found in the cemetery are placed temporarily in the large sarcophagus (34,259) in Standard-Case M. From Gebelên. [32,751A.]

2. Rectangular wooden sarcophagus and cover of Amamu J D, a private person, who flourished at Thebes some time before B.C. 2600. It was found at Thebes, and was acquired in 1834. This form of coffin is intended to represent a rectangular mummy chamber, and inside are painted a door and panels, copied from the stone tombs which were common in Egypt under the XIth and XIIth dynasties. The line of hieroglyphs, inlaid in blue, which runs round the outside of the coffin, contains prayers for funerary and other offerings; but the great mass of the hieratic texts, written with a reed and ink upon the sides and cover, are extracts from the great funerary work which is now generally called the Heliopolitan Version of the Book of the Dead. A list of the offerings, which were to be made whilst these Chapters were being recited by the priests, is also added, together with pictures of the same. The two Utchats , i.e., the eyes of the Sun and Moon, inlaid on the side of the coffin, brought protection to the deceased and his sarcophagus and tomb. This sarcophagus is one of the finest of its class now known; and whilst it can hardly have been made after B.C. 2600, there is much internal evidence

in the text to justify the belief that it is considerably older. Sams Collection. From Thebes. [6654.]¹

STANDARD-CASE D. Rectangular wooden coffin of Sebek-hetep Description, the son of Set-Sebek, painted on the outside with hieroglyphic texts containing prayers for funerary and other offerings, and on the inside with a series of pictures of the same. Below these pictures are painted a number of Chapters from the Heliopolitan Recension of the Book of the Dead, and a river, which probably represents the celestial Nile. The paintings on the inside of the cover, which are exhibited, are of considerable interest, and they do not appear on other coffins of this period. On one side at the top end of the cover are painted figures of a man and a woman, the former in red and the latter in yellow. The hand of the man is raised and holds the sign of life $\frac{Q}{1}$. On the other side this picture is repeated, but it is the woman who holds up the sign of life. The rest of the inside is ornamented with stars painted in red on a yellow ground. The cover was repaired at a period subsequent to the XIth or XIIth dynasty, and was probably re-used; the pieces of wood used to repair the cover were cut from other coffins. XIth dynasty. From Kûrnah [Thebes]. [29,570.]

STANDARD-CASE E. 1. Basket containing the **skeleton** of a man found in a grave which had been dug in the brickwork of a măstăbăh tomb of the Ist dynasty. The bones of the skeleton have been fixed in position with paraffin wax. Found at Tarkhân, near Cairo. [52,887.] Presented by the British School of Archaeology in Egypt, 1913.

2. Rectangular wooden coffin of Amen-hetep , a priest at Thebes, painted outside with panels, doors, etc., copied from those found in the stone tombs which were common in Egypt about B.C. 3500. The inscriptions contain prayers for funerary and other offerings, and in addition to the names of the Four Sons of Horus, the goddesses Neith, Sergit, Nut and the gods Geb and Shu are mentioned. It will be noticed that a blank space was originally left for the insertion of the name of the deceased in the line of the hieroglyphs which runs round the inside, a proof that the coffin was obtained ready-made from the undertaker. The name has been hastily written in poor ink, and is easily distinguishable as a later addition. This coffin was not made for the mummy which is now in it. Between B.C. 2500 and B.C. 1700. From Thebes. [12,270.]

STANDARD - CASE F. 1. Rectangular painted wooden coffin of Ankhef with inscriptions in greenish blue on a dark yellowish ground. On the cover are three lines of inscription in which each of the following gods is petitioned to give a hetep , or funerary offering: - Anpu, lord of Sepa, Ra, Seker, Osiris and Anubis. On the sides are prayers to Rā-Tem, Osiris and Isis, whose name is written () \triangle , Set and Nephthys, the Four Sons of Horus, Sept and his children, Ammi-Khenti-Maāti and his children, Rā, Shu and Tefnut, Geb and Nut, Merimutef and Thoth, etc. On the ends are the inscriptions: Says Rā: "I have set Isis under thy head for thee; she "weeps for thee." Says Ra: "I have set Nephthys "under thy feet for thee; she weeps for thee." The mummy of Ankhef is under the coffin. From Asyût. XIth or XIIth dynasty. [46,631.]

2. Rectangular wooden inner coffin (made of planks of the sycamore-fig tree about 3 inches thick) of Sepä,

¹ A facsimile of the texts on this coffin, filling 32 coloured plates, has been published by the Trustees of the British Museum under the title "Egyptian Texts of the Earliest Period, from the Coffin of Amamu," London, 1886, fol. Price £2 2s. Many of the Chapters were translated by Dr. S. Birch. To be obtained at the Bookstalls in the Museum.

a captain of archers . On one side are painted the Utchats , i.e., the Eyes of the Sun and the Moon, above a "false door" of a tomb, which is decorated in the same style as some of the sarcophagi of the Ancient Empire. On the cover is the text "Thy "mother Nut spreads herself over thee," etc.; on the sides are prayers for funerary offerings and a "happy "burial"; and the names of the Four Sons of Horus, Shu and Tefnut, Geb and Nut. On one end is the statement that Nut "weeps for the deceased, and that "she will make him glorious for ever." XIth or XIIth dynasty. From Al-Barshah. [55,315.]

standard-case G. Massive wooden sarcophagus, made for Guatep \$\omega\$ of \$\omega\$, who held the exalted dignity of \$Ur-senu\$ of, or "chief physician." He describes himself as the "loyal follower of the god of his two towns," \$\omega\$ of the coffin is ornamented with horizontal and perpendicular rows of incised hieroglyphs, filled with bluish-green paint, containing prayers that Sep, lord of Sepa, Anubis and Osiris Khent-Amenti, will give the deceased funerary offerings and a happy burial, and affirmations of devotion to Shu, Tefnut, Geb-geb, Selq, Nut, Neith, Nephthys, and the children of Horus.

The inside of the coffin is ornamented with the texts of a series of Chapters from the Heliopolitan Recension of the Book of the Dead, which was already in use in the IVth dynasty, and appropriate vignettes, the colours of which have been admirably preserved. On the floor are a representation of the river Nile and texts which form part of the Book of the Two Ways to the Other World. The hieroglyphs of the long prayer for funerary offerings which runs round the upper portion of the interior are delicately painted in the colours of the natural

objects which they represent. On the outside of the coffin, to the left of the head of the deceased, are seen the two UTCHATS of the scure for the Sun and the Moon, which were supposed to secure for the deceased the eternal protection of the sky-god. Among other objects of funerary furniture in the British Museum belonging to Guatep may be mentioned:—Inner wooden coffin (30,840, in the Standard-Case K); box holding Canopic jars (Third Egyptian Room, 38,038); wooden statue of Guatep (30,715); figure of a woman (30,716); ivory head-rest (30,727); funeral boat (35,293); group of butchers at work (30,718), etc. XIth or XIIth dynasty. From Al-Barshah. [30,839.]

STANDARD-CASE H. Wooden sarcophagus or outer coffin, made for Sen \cbigsquare , or Senà \cbigsquare , an overseer of the palace of the king, who also held the dignity of Ur-senu , i.e., "chief of the physicians"; he describes himself as the "loyal follower of the Great "God," i.e., Osiris. The outside of the coffin is ornamented with horizontal and perpendicular rows of hieroglyphs, painted a bluish-green colour, containing prayers that Anubis, "on his hill, lord of the Holy Land," may grant him a happy burial in his beautiful tomb chamber in the Underworld, and that Osiris-Khent-Amenti may grant him funeral offerings in abundance. The shorter perpendicular lines attest the loyalty of the deceased to the gods Tefnut, Nut, Geb, Shu, Neith, and the four children of Horus. The inside of the coffin is ornamented with the texts of a series of Chapters from the Heliopolitan Recension of the Book of the Dead, and a double line of beautifully painted hieroglyphs runs round the top edge. The funerary offerings are depicted with great care and accuracy, and a conventional representation of Re-stau , i.e., the entrance to the funeral passages, is also given. On the outside of the coffin, to the left of the head of the deceased, are seen the two UTCHATS , or eyes of the Sun and the Moon, and pictures of them were supposed to secure for the deceased the eternal protection of the sky-god. For the inner coffin see Standard-Case I. [30,842.] XIth or XIIth dynasty. From Al-Barshah. [30,841.]

or Sena , an overseer of the palace of the king, who also held the dignity of *Ur-senu*, *i.e.*, "chief of the "physicians." The arrangement of the decoration and inscriptions is similar to that of the larger outer coffin of the same person, into which it fitted. [See 30,841, exhibited in Standard-Case H.] The texts inside are also funerary, and the carefully executed painting of the vignettes, etc., is well worthy of note. XIth or XIIth dynasty. From Al-Barshah. [30,842.]

STANDARD - CASE J. 1. Wooden coffin of an unmarried Egyptian lady. Inside it, lying in a wooden shell or inner coffin, is the mummy for which it was made. Inside this shell is painted in outline the figure of the goddess Nut, holding in each hand the symbol of life $\frac{1}{2}$, and around it, on the sides and bottom, are prayers for funerary offerings on behalf of Thenef, the daughter of Akheb $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ From Bani Hasan. XIth or XIIth dynasty. [32,052.]

2. Side of a painted wooden coffin of a man whose name is illegible. Two lines of inscription, painted in greenish-blue colour on a yellow ground on the upper edge, contain a prayer to the gods and goddesses of the Other World, each being mentioned by name, for funerary offerings. Among the gods mentioned are

Tem , Tchera , and Set (?), who is represented by the figure of an ass. From Asyût. XIth or XIIth dynasty. [46,642.]

3. Rectangular inner coffin of Nekht-Ānkh , inscribed with prayers for funerary offerings. From Al-Barshah. XIth or XIIth dynasty. [35,285.]

4. Mummy of Ariut. From Memphis. [6696.] Bequeathed by Colonel Lethieullier.

STANDARD-CASE K. Inner coffin of Guatep , who held the exalted dignity of Ur-senu, or "chief of the physicians"; he describes himself as the "loyal follower of the god of his two towns." This coffin is ornamented with horizontal and perpendicular rows of hieroglyphs, like the larger outer coffin of the same person, into which it fitted. [See 30,839, exhibited in Standard-Case G.] The texts inside are funerary, and belong to the Heliopolitan Recension of the Book of the Dead; the large hieroglyphs of the interior, as well as the vignettes, are beautifully and delicately painted. A number of other objects which were made for Guatep, e.g., coffer for Canopic jars, and a set of jars, will be found in the Third Egyptian Room. From Al-Barshah. XIth or XIIth dynasty. [30,840.] (See Plate II.)

STANDARD-CASE L. 1. Rectangular wooden inner coffin of Sebek-hetep . On the top of the cover is a line of hieroglyphs containing a prayer to Anubis, Chief of the Divine House, upon his hill in the City of Embalmment, the Lord of Sepa . Sepa for a happy following to his KA. The inscriptions inside the coffin are carefully painted in bright colours, and are of unusual interest. From Al-Barshah. XIth or XIIth dynasty. [41,572.]

2. Rectangular wooden outer coffin of Sebek-hetep, with inscriptions containing prayers for funerary offerings.

The drawing and colouring of the hieroglyphs inside are very interesting. From Al-Barshah. XIth or XIIth dynasty. [41,571.]

STANDARD-CASE M. Massive wooden outer coffin of Satpi \(\bigcirc and sides and ends are inscriptions in which the deceased expresses her devotion to Anpu, Geb, Ptah-Seker, the four children of Horus, Isis, Osiris, and other deities, and prays for abundant sepulchral offerings and a happy burial in the Underworld. The two eyes on the side of the coffin represent the two Utchats, or Eyes of the Sun and Moon, and denote protection from danger. It is interesting to note that among the deities to whom the deceased asserts her devotion are the "Great Company of the gods" 6777 ← and the "Little Company of the gods" Inside the coffin are three dried bodies which were found in the same cemetery as the dried bodies of the man and woman in Standard-Cases A and C. From Al-Barshah. XIth dynasty, about B.C. 2600. [34,259.]

wooden coffin of the lady Hennu & John, with inscriptions containing prayers for funerary offerings. The bottom of the coffin is wanting. From Bani Hasan. XIth or XIIth dynasty. [32,051.]

2. Rectangular wooden coffin of Menthu-hetep, a priest, inscribed inside with a series of Chapters and extracts from the Heliopolitan Recension of the Book of the Dead, which was in use in the time of the earliest dynasties. Above these texts are pictures of the various objects which were offered to the deceased whilst the priest recited the Book of Opening the Mouth, and the Liturgy of Funerary Offerings. On one side is



End (inside) of the wooden sarcophagus of Guatep.

[No. 30,840.]

XIth or XIIth dynasty.

First Egyptian Room, Standard-Case K.

a rectangular opening intended to represent a door, and originally fitted with a sliding panel. This was made for the use of the BA, or animal-soul, so that it might gain access to the body which it had formerly inhabited whenever it wished. From Thebes. XIth or XIIth dynasty. [6655.]

WALL-CASE 2. Painted wooden coffin, with a space left blank for the name of its occupant. The head is in high relief, and broad lappets fall by the sides of the face. On the breast is painted a figure of the Vulture-goddess Mut, and the body is covered with paintings of featherwork. In front of the feet, in black, is the Jackal-god Anpu (Anubis). Down the centre is a line of hieroglyphs containing a prayer for funerary offerings. From Western Thebes. XIIIth-XVIIth dynasty. [52,951.]

WALL-CASE 3. 1. Painted wooden coffin, similar in shape and decoration to the preceding, but the lappets by the face are not so long. From Western Thebes. XIIIth—XVIIth dynasty. [52,950.]

2. Painted wooden coffin and cover of a woman wearing a headdress, the lappets of which fall on the breast. Over the breast is a figure of the Vulture-goddess Mut, and the featherwork below is crossed by horizontal bands painted in yellow. Down the front runs a line of hieroglyphs containing the usual prayer for funerary offerings on behalf of Taaui and the featherwork below is crossed by horizontal bands painted in yellow. The sides of hieroglyphs containing the usual prayer for funerary offerings on behalf of Taaui and the sides of the coffin are painted an indigo colour, and on each side is a single Utchat and the strip of light colour with black flecks and spots is intended to represent the sandy desert in which the tomb is situated. From Western Thebes. XVIth or XVIIth dynasty. [54,350.]

WALL-CASE 4. Gilded wooden coffin and cover of King An-Antef, The uraeus, or serpent, which originally surmounted the forehead is wanting. The

face appears to be a portrait of the deceased; the eyes and eyelids are made of black, white, and blue obsidian, inlaid, and closely resemble those found in the limestone statues of the Ancient Empire. The featherwork and star ornaments appear to have originated at this period, and were copied later in the tombs of the kings of the XVIIIth dynasty. The inscriptions are addresses to the king by the goddesses Isis and Nephthys, and read: "We bring thy " hands to thee, as we did for Osiris, and we grant unto " thee a happy burial; thy heart is in thy body, say Isis "and Nephthys." And at the foot Isis and Nephthys say: "We come and we embrace thy bones for thee, O An-"Antef, thou king of the South and North." When the king's body was removed from the coffin several fragments of linen and inscribed papyri were discovered. The writing on the papyrus fragments gave no connected sense, but several broken passages suggested that they were extracts from the Heliopolitan Recension of the Book of the Dead. Some would assign this coffin to the XIth dynasty, and others to a much later period. From Thebes. [6652.] (See Plate III.)

WALL-CASE 5. Painted wooden coffin and cover of an unknown priestess; ornamented with featherwork, etc., of the style common at Thebes in the XIIIth dynasty. On the breast is painted a vulture with outstretched wings, symbolic of the goddesses Mut and Isis; and down the front runs a line of hieroglyphs containing a prayer that "a royal offering of bread and beer, and "oxen, and feathered fowl, and linen garments, and "incense, and the products of heaven, and the products "of earth, and the things which Ḥāpi (the Nile) bringeth "forth, and oblations, be given" to the deceased. The mummy cloth fastened inside the coffin is ancient, but seems to have been nailed there in recent times. From Thebes. XIth–XIIIth dynasty. [6653.]

WALL-CASE 6. 1. Painted wooden cover of a coffin of a priestess whose name is illegible; the face is



Gilded wooden coffin of Ån-Åntef, king of Egypt.
[No. 6652.] XIth—XIVth dynasty.
First Egyptian Room, Wall-Case 4,

intended to be a portrait of the deceased. The pectoral, the figure of the goddess Nut, and the inscriptions are painted in yellow on a black ground. The line of inscription down the front contains a version of the extract which is cut on the coffin of Menkaurā (Standard-Case B), and states that the goddess stretches herself over the deceased in protection, and that she "shall never die." From Thebes. XIIIth—XVIIth dynasty. [54,521.]

2. Portion of the end of a massive wooden sarcophagus which was made for one of the Mentu-hetep kings, who reigned during the XIth dynasty at Thebes. The inscription, written in hieratic, is an extract from the Heliopolitan Recension of the Book of the Dead, which in the Theban Recension is called the "Chapter of Coming Forth in Khert Neter,"

i.e., Chapter XVII. The outside of the sarcophagus was covered with white plaster, and decorated in the same style as the large sarcophagi from Al-Barshah. From Thebes. XIth dynasty. [29,997.]

named Ta-mai , or , with hieroglyphic inscriptions painted in yellow on a black ground. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that her mother, the goddess Nut, "spreadeth herself" over her to protect her, and that her portion shall be with the "stars which "never set." On the sides of the coffin are figures of the gods Anubis, Osiris, Isis, the four children of Horus or Osiris, Mesta, Hāpi, Tuamutef, Qebhsenuf, etc., with inscriptions in which each god assures the deceased of his protection. On each side also, by the shoulders, is an Utchat resting on a funerary coffer with doors. Before the XVIIIth dynasty, about B.C. 1700. From Thebes. [6661.]

the sarcophagus of this priestess and her funerary furniture were repaired and the inscriptions were renewed in the third year of the reign of one of the priest kings of the XXIst dynasty. From Thebes. XVIIIth dynasty. [15,659.]

WALL-CASE 10. 1. Painted wooden cover with portrait face for the mummy of Mut-em-apt a lady of the College of Amen-Rā at Thebes. Down the front are two lines of hieroglyphs in which the deceased asks "Mother Nut," the sky-goddess, to spread out her wings over her in protection, and to grant that she may live with the stars that never set and the stars that never rest (i.e., the planets), that her soul may come forth and do its will, and may bathe itself in the light, that Nut may stretch out her arms over her, and may scatter the darkness and bring splendour to her in every place with the Followers of Horus. Above these lines and on each side are scenes representing Thoth holding the Eyes of the Sun and the Moon, the uraei of Isis and Nephthys, the goddess Nut, the jackals of Anubis, and a series of small vignettes in which the deceased is making offerings to the gods of the dead. The back of this cover is painted purple, and on it, in outline, are a large figure of Osiris and a figure of Hāpi. By the side a prayer for offerings is written in large hieroglyphs. From Thebes. XVIIIth dynasty. [15,656.]

2. Beautifully painted wooden cover, with portrait face, which was laid on the mummy of an unmarried priestess, or singing-woman, of Amen-Rā, inside the coffin. The hands were carved separately and are attached to the breast by pegs, and the finger-nails are coloured to represent the stain of hinna. The

WALL-CASES 8 and 9. Wooden coffin and cover of an unknown priestess, with hieroglyphic inscriptions painted in yellow on a black ground. The arms and hands are carved out of the solid wood, and are crossed over the breast. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that her mother, the goddess Nut, "spreadeth herself" over her to protect her; and on the sides of the coffin are figures of the gods Anubis, Osiris, Isis, etc., together with short texts describing the offices which they perform for the deceased. This coffin was re-used in the Roman Period and a mummy was buried in it; at the feet were placed portions of the intestines which had been mummified separately. See Third Egyptian Room, Wall-Case III. [29,778.] Before the XVIIIth dynasty, about B.C. 1700. From Kûrnah [Thebes]. [29,580.]

wall-case 9. I. Painted wooden inner cover which was laid upon the mummy of Ta-pehreret have a laid upon the College of Amen-Rā at Thebes. Down the front is a line of hieroglyphs containing a version of a very early text, flanked by scenes representing the deceased adoring some of the principal gods of Thebes. On the breast are figures of the goddesses Isis, Nephthys, and Nut. The back of this cover is painted purple, and upon it are painted in yellow outline figures of Khepera in his boat, Nut, Osiris and Anubis, with their usual titles. Below is a prayer of the deceased. By the side is the following memorandum concerning the repair of the coffin of the deceased:—

Thus it seems that

deceased wears a wig and a large pectoral made of beads, disks, pendants, and lotus flowers, in the centre of which is this design.

in the centre of which is this design: Below are painted: (1) The Winged Miller Miller Disk with uraei, the Beetle-god Khepera with the solar disk, apes adoring, offerings, gods with heads of crocodiles, serpents and hawks, serpent-headed sphinxes, jackals, and emblems of Osiris. (2) The goddess Nut, with the solar disk, with pendent uraei, on her head. (3) Osiris in the form of a Tet, holding two sceptres, a series of gods, each holding a serpent. (4) Winged disk, figures of Osiris with the emblem of Isis between them, the Four Sons of Horus or Osiris, each holding a sceptre. (5) Hawk, with outstretched wings, serpentheaded crocodiles, etc. (6) Vulture with outstretched wings, a row of uraei wearing disks of fire, two manheaded sphinxes, figures of Horus, etc. The text contains a prayer for funerary offerings. Beneath it are figures of the Four Sons of Horus. (7) Row of uraei with disks on their heads, Tet with solar disk, winged Utchats, serpent-headed sphinxes, etc. (8) A row of uraei with disks of fire on their heads, and beneath, in the centre, is the cartouche containing Tcheser-karā

Amenhetep, i.e., the prenomen and nomen of Amenhetep I, the second king of the XVIIIth dynasty. On each side of the cartouche is a figure of the Beetle-god, with the solar disk and the symbol of eternity, , placed with a large

coil of a two-headed serpent, with the Crown of the South, I, on each head. All these rest upon a Winged Disk. Amenhetep I was the founder of the priesthood of Amen, or Amen-Rā, "King of the

"Gods" at Thebes, and the priestess for whom this cover was made was probably one of those who lived on the endowment provided by this king. This cover is one of the most perfect of its kind, and is a fine example of the

system of coffin decoration under the XVIIIth dynasty. The varnish is, however, modern, and was applied to this cover before it came into the possession of the Trustees in 1889. From Thebes. XVIIIth dynasty. [22,542.] Presented by A. F. Wheeler, Esq., 1889.

On the floor of Wall-Case 10 is a series of four fragments of the famous white alabaster sarcophagus of Seti I, a king of the XIXth dynasty, which was excavated by Belzoni in the Valley of the Tombs of the Kings, and is now in the Museum of Sir John Soane in Lincoln's Inn Fields.

1. Fragment of the cover of the sarcophagus. [37,927.] Presented by Major-General W. H. Meyrick, 1878.

2. Fragment of the cover with portion of a scene in which the blessed in the kingdom of Osiris are tending the growth of the Maāt plant, on which the god and his followers live. The text is a part of the fifth and sixth Sections of the Book of Gates. [37,928.]

3. Fragment of the upper part of the cover, on which are cut figures of the followers of Osiris carrying on their heads loaves of the bread which the followers of the god eat, and which they are granted by the god Osiris. The text contains the decree of the god concerning the food of the chiefs of the Pylon Osiris.

4. Large fragment from the white alabaster sarcopha-

gus of Ba-en-Ptah Meri-Amen

Merenptah Hetep[her]maāt

a king of the XIXth dynasty, and successor of Rameses II. The scene represents the adoration of a sacred symbol by two kneeling gods of the Underworld, and the accompanying text refers to the ceremony. The hieroglyphs on this sarcophagus, like those on the sarcophagus of Seti I, were inlaid with bluish-green paste. [49,739.]

WALL-CASE 11. Painted wooden coffin of An-peḥ-f-tu , the overseer of the cordage and sails of the boat of Amen-Rā in the temple of Amen-Rā at Thebes. This coffin is ornamented with a series of scenes of the deceased adoring a number of gods, such as are found on coffins of almost every period, but besides these, several are here taken from hieroglyphic works which relate to the passage of the sun through the hours of the night, the Creation, etc. From Dêr al-Baḥari [Thebes]. XIXth-XXIst dynasty. [29,591.]

WALL-CASE 12. 1. Painted wooden inner coffin of Ankh-f-en-Khensu order in the temple of Khensu, in the northern Apt (i.e., the modern Karnak); the deceased also held the office of "divine father." The outside of the coffin is ornamented in a somewhat unusual manner for the period to which it belongs, and the principal scenes may be thus enumerated:-I. A ram-headed beetle, with the wings of a hawk outstretched to protect the body of the deceased. 2. A hawk, symbolic of Rā, with outstretched wings. On the right side of the coffin are figures of Mesta and Qebhsenuf, Isis, in the form of a woman, Isis, hawk-headed, and a jackal. On the left side are figures of Hapi and Tuamutef, Nephthys, in the form of a woman, Nephthys, hawk-headed, and a jackal. Between these groups of figures is a vertical line of hieroglyphs, painted in blue and red upon a white ground, in which a prayer for sepulchral offerings is made to the gods on behalf of the ka of the deceased. The gods invoked are Rā Her-aakhuti n. Tem, lord of the Two Lands of Anu Seker The face on the coffin is painted red and the deep collar or necklace is also painted in several



Coffin of Ankh-f-en-Khensu, a priest.
[No. 30,721.]

First Egyptian Room, Wall-Case 12.

bright colours, to represent precious stones, and is varnished; the scenes, figures, etc., below this are painted in green, red, white and black on the plain unvarnished brown wood of the coffin. The decoration of this coffin is of an unusual character, and the freedom of the designs and the bright colours used in them suggest the influence of the artists of Tall al-Amârnah. XIXth or XXth dynasty, about B.C. 1200. From Thebes. [30,721.] (See coloured Plate IV.)

On the floor of Wall-Cases II and I2 are four trays containing dried reeds and leaves of plants, etc., which came from Theban tombs.

wall-case 13. Painted wooden coffin and cover of an unnamed priestess of Amen-Rā. The front and sides are decorated with scenes representing the deceased making offerings to the gods, winged disks, the cow of Hathor, etc. On the inside of the coffin are painted figures of a number of the gods who are mentioned in the Addresses to Amen-Rā, and are said to be forms of this god. From Dêr al-Bahari [Thebes]. XVIIIth-XXth dynasty. [6663.]

WALL-CASES 14 and 15. Painted wooden coffin and cover of Aāḥmes (Amasis) at Thebes. The cover is ornamented with a number of scenes characteristic of the decoration of coffins of the early part of the XVIIIth dynasty, and the hands grasp the symbol of Osiris and the symbol of Isis. The figures of the gods painted inside the coffin represent forms of the god Rā, and their names are found in the Litany of the Sun which is given in the Tomb of Seti I. A large number of new divinities now appear; and the artist represents certain of them full-face instead of in profile. On the bottom of the goddess Nut. From Dêr al-Baḥari [Thebes]. XXth or XXIst dynasty. [22,942.]

WALL-CASES 16 and 17. Inner wooden coffin of Ankh-f-en-Khensu , chief doorkeeper of the temple of Amen-Rā at Thebes, and priest of Khensu, and sacristan of this god; his father held the same offices . The Per-nub , i.e., "house of gold," was also under his charge. On the inside of the coffin, which was originally made for a woman, is a figure of the goddess Nut, and beneath her is the hieroglyphic name of Nephthys; the hieroglyphs are painted in white and in green upon the lid and sides. In the petition for funerary offerings the gods mentioned are Rā-Her-aakhuti, Tem, Ptaḥ Seker, and Unnefer, the Prince of Eternity. For the mummy of the deceased, see Second Egyptian Room, Standard-Case U. XXth dynasty. From Thebes. [30,720.] (See Plate V.)

WALL-CASES 18 and 19. 1. Painted wooden cover of a "divine father" of "Amen Rā, the king of the gods" at Thebes, and president of the House of Amen. Below the elaborately painted breast-plate are scenes of the deceased adoring the various gods of Thebes; and down the front and on the edges are four lines of text recording the name and titles of the deceased, and reciting prayers to the gods that sepulchral offerings in abundance may be made to him, and that he may be able to move about heaven without let or hindrance. It will be noted that the figures of several of the gods, etc., are in relief; these are made of composition, and are characteristic of the coffins of the priests of Amen from about B.C. 1000 to B.C. 700. XXIst dynasty. From Dêr al-Baḥari [Thebes]. [22,941.]

2. Beautifully painted inner coffin of Amen-em-apt and an official of high rank in the temple of Amen-Rā at Thebes; his father Heru-a held similar high offices. The inside is



Inner coffin of Ankh-f-en-Khensu, a priest of Khensu.
[No. 30,720.]

KXth dynasty.

First Egyptian Room, Wall-Cases 16 and 17.

ornamented with figures of gods characteristic of the period, and with scenes of the deceased worshipping. On the outside are skilfully painted the funeral procession, with the weeping women, ministrants, etc., and a view of the performance of the appointed ceremonies at the door of the tomb, as well as scenes of the towing of the boat of the sun-god by the gods, the deceased adoring Hathor, etc. This coffin may be taken as the type of the best coffins of the priests of Åmen after they had usurped the government. About B.C. 1000. From Dêr al-Baḥarì [Thebes], XXIst dynasty. [22,941.]

WALL-CASE 19. Painted wooden cover of the inner coffin of Mut-hetep , a priestess of "Amen-Ra, the king of the gods" at Thebes, with the hands laid on the breast. On the pectoral is a figure of the boat of Ra; and beneath are the goddess Nut and the gods Anubis and Up-uat. Down the front is a line of inscription, in which the deceased prays that the goddess Nut may spread her wings over her, and give her a passage among the "stars which never set"; and on each side are scenes of the deceased adoring the four children of Horus, Mesta, Hapi, Tuamutef, and Oebhsenuf. This cover was originally made for an earlier coffin, which decayed and fell to pieces; it was then replastered and repainted for the coffin of Muthetep. Portions of the original plaster may be seen at the sides where the second layer has been broken away. The projection between the feet is very unusual; it is probably an angle block, added, when the cover was repaired, to strengthen the feet. From Dêr al-Bahari [Thebes]. XVIIIth-XXIst dynasty. [29,579.]

WALL-CASES 20 and 21. Painted wooden coffin of Hu-en-Amen , the incense-bearer in the temple of Amen , the son of Un-nefer, the son of Heru; the name of his mother

To face page 58.]

was Uaaneru, and that of his grandmother, Nes-Khensu. The father of the deceased was an "incense-bearer" in the temple of Amen-Rā at Thebes. On the breast is a figure of the god Khepera within his disk in a boat, and below are Osiris, Isis, and Nephthys. To the right and left of the line of text which runs down the front are scenes in which the deceased is represented as adoring Rā, Khepera, the Cow of Hathor, and the Four Sons of Horus. The face of the coffin is carefully carved from hard wood, and is probably a portrait of the deceased, the eyes and eyelids being of obsidian, inlaid. After the XXIInd dynasty, about B.C. 800. From Kurnah [Thebes]. [6660.] [For the mummy of Ḥu-en-Amen, see the Standard-Case AA in the Third Egyptian Room.] (See coloured Plate VI.)

WALL-CASES 21 and 22. Painted wooden coffin of Katebet , a priestess of Amen-Rā at Thebes. The line of inscription contains the usual formula, but the style of ornamentation of the coffin is different from that of any other coffin of the period in the Collection. On the foot the feet and sandals of the deceased are painted in an unusual manner, and the face is evidently intended for a likeness. This coffin probably belongs to the period of transition between B.C. 1000 and B.C. 800. From Thebes. [6665.] [For the mummy of Katebet and her breast-plate, scarab, and ushabti figure, see Standard-Case X in the Second Egyptian Room.] (See Plate VII.)

The pieces of blue-glazed porcelain bead-work exhibited in Wall-Cases 20–22 and 31–34 formed parts of the bead-work shrouds of mummies of the XIXth-XXIst dynasties. [18,240, 18,241, 18,244, 18,290, 29,592.]

WALL-CASES 23–30. Here are exhibited a group of fine, handsome, painted coffins which were made for priests and officials of the great Brotherhood of Amen-Rā, king of the gods at Thebes, and were found at



Painted wooden coffin of Hu-en-Amen, an incense-bearer, about B.C. 800.
[No. 6660.] XXIst or XXIInd dynasty.
First Egyptian Room, Wall-Cases 20 and 21.



Coffin of Katebet, a priestess of Amen-Rā at Thebes, about B.C. 800.

[No. 6665.]

First Egyptian Room, Wall-Cases 21 and 22.

D 2

Dêr al-Bahari in Western Thebes. They were presented to the British Museum by the Egyptian Government in 1893. In other Wall-Cases in this room are several coffins of the same class which came from the same place, and were purchased by the Trustees of the British Museum between 1887 and 1906. In 1881 Maspero and E. Brugsch found at Dêr al-Bahari an immense collection of royal mummies and coffins and funerary furniture, and in it were the mummies of Segenen-Rā, Amasis I, Amenhetep I, Thothmes II, Thothmes III, Rameses I, Seti I, Rameses II, Rameses III, i.e., the greatest kings of the XVIIIth and XIXth dynasties, who were firm supporters of the cult of Amen. In 1891 M. Grébaut unearthed the great collection of the mummies and coffins of the priests of Amen, from which the specimens in Wall-Cases 23-30 were taken.

It is not possible to assign an exact date to the foundation of the Brotherhood of the priests of Amen, but it is pretty certain that it owed much to Amenophis I (B.C. 1666), whose name is found upon coffins of priests and singing-women of the order (e.g., Wall-Case 10, No. 22,542), and that the foundation of the great power which it subsequently acquired was laid in the reign of that king and those of his successors, Thothmes I and Thothmes III. During the XVIIIth, XIXth, and XXth dynasties the priests of Amen became a very wealthy Brotherhood, and their religious and political importance waxed great, and little by little they succeeded in making themselves the most powerful priestly body in Egypt, even going so far as to usurp the ancient titles and dignities of the priests of Anu (Heliopolis), against whose doctrines and beliefs they had been in the habit of waging war for hundreds of years. After the death of Rameses XII, the Bubastite kings of the XXIst dynasty

¹ See the photographs of some of their mummies on the Standard-Cases near the door in the Second Egyptian Room leading to the staircase.

removed their capital to Tanis, in the Delta, whereupon the priests of Amen at Thebes declared themselves the temporal lords of the city, and ruled the Thebard for some years; eventually, however, in spite of many concessions which they made to the Bubastite kings; the priests of Amen were compelled to leave Thebes, and they retreated to Napata in Ethiopia, where they founded for themselves a new kingdom. It is not only possible, but probable, that before they left Thebes they gathered together the mummies of the great kings who had bestowed wealth and power upon them, and who had fought in their cause, and also those of the chief members of their Brotherhood, and hid them in two or more places at Dêr al-Bahari. The removal of the mummies and their funerary furniture seems to have been carried out with haste, for they were found in great confusion, piled up one upon another, and many of them have suffered in consequence.

wall-cases 23, 24, 25. Painted wooden outer coffin of Bak-en-Mut "a divine father," or priest of high rank of the god Amen-Rā at Thebes. The cover is ornamented with fine bold representations of the deceased offering to Osiris and the chief Theban gods, and standing in the boat of the sun, and adoring Hathor, the goddess of the underworld. The texts are extracts from hymns to Amen-Rā and the Litany of Rā. The hands, which project from the cover, grasp models of two amulets; that in the right hand is the symbol of Isis, that in the left is the symbol of Osiris. The former represents the protection which the blood of Isis ensures to those who wear the amulet; and the latter, virility, new birth and generation. XXIst dynasty. From Dêr al-Bahari [Thebes]. Presented by the Egyptian Government, 1893. [24,792.] (See Plate VIII.)

WALI-CASES 26 and 27. Wooden outer coffin of Thent-hen-f



Coffin of Bak-en-Mut, a priest of Åmen-Rā at Thebes, about B.C. 700.

[No. 24,792.]

XXIst or XXIInd dynasty.

First Egyptian Room, Wall-Cases 24 and 25.

D 4

of Amen-Rā at Thebes, painted with fine, bold representations of the deceased making an offering to Osiris and the chief Theban gods, and adoring Hathor, the goddess of the underworld, etc. The inner coffin originally belonged to a priest whose name has been erased and the beard removed. For the cover [24,796] and the painted board, with portrait face [24,797], for laying on the mummy, see Standard-Case W in the Second Egyptian Room. From Dêr al-Baḥari [Thebes]. XXIst dynasty. Presented by the Egyptian Government, 1893. [24,791.]

WALL-CASES 28–30. Painted wooden coffin of Ta-ah-titi and the decorations of the College of Amen-Rā at Thebes. The decorations of this coffin are very interesting and unusual; many of the figures of the gods are in relief, and the deceased is represented offering to and conversing with the gods. The magical design on the breast is most uncommon. From Dêr al-Baḥari [Thebes]. XXIst dynasty. Presented by the Egyptian Government, 1893. [24,793.]

wall-cases 31 and 32. Painted coffin and cover and wooden covering for laying on the mummy of Rā-ānkhef , a divine father and scribe of Amen-Rā. This coffin is the first of a series, exhibited in Wall-Case 31 and the following cases, which were made at the time when the power of the priests of Amen was declining, and in drawing and painting they are inferior to the coffins of the XIXth and XXth dynasties. From Dêr al-Baḥari. XXIst dynasty. [35,288, 35,288A and 35,288B.]

WALL-CASES 33 and 34. Painted wooden inner coffin and cover of a priest of Amen-Rā at Thebes. On the projecting foot of the coffin there are blank spaces for the insertion of the name. The scenes represent the deceased offering to the principal gods of the underworld, and are executed with great skill. About B.C. 800. From Dêr

al-Bahari [Thebes]. Presented by the Egyptian Government, 1893. [24,789.]

WALL-CASE 34. Painted wooden cover for the mummy of a priestess of Amen-Rā at Thebes, whose name is not given; it was found placed upon a mummy in coffin No. 24,789, but it does not belong to it. The scenes represent the ram-headed beetle, the god Harpokrates in a disk, the goddess Nut, the head of a ram within a disk and adored by apes, the gods Osiris and Ptah-Seker, etc. The inscription down the front reads: "Come forth to heaven. "Sail over the sky. Associate with the stars of Nut. Be "praises made to thee in the Boat of Ra. Mayest thou be "summoned to the Atet Boat, mayest thou see the Abtu "Fish at his moment. Enter thou the Tuat, see what is in it "on the day of the opening of the year. May thy soul come "forth and perform its journey. May it bathe in the light of "the Disk, may it drink water from the depths of the river." From Dêral-Bahari [Thebes]. Presented by the Egyptian Government, 1893. [24,790.] (See Plate IX.)

WALL-CASES 35 and 36. Painted wooden inner coffin and cover of a priestess of Amen-Rā at Thebes, and wooden cover for the mummy. The scenes represent the deceased offering to the principal gods of the underworld, and to others, copied from hieroglyphic works which treat of the passage of the sun through the hours of the night and from the Litany of Rā. The paintings and inscriptions are inferior work. From Dêr al-Bahari [Thebes]. XXIst dynasty. Presented by the Egyptian Government, 1893. [24,794, 24,794A and 24,795.]

WALL-CASES 37 and 38. Painted wooden inner coffin and cover of a priestess of Amen-Rā at Thebes, and wooden cover for the mummy. On them are painted scenes similar to those of Nos. 24,794 and 24,795. In the inscription on the cover of the mummy, the deceased, whose name is not given, prays to the ancient solar trinity Rā-Heraakhuti-Tem, chief of Hermonthis



Painted wooden cover from inside the inner coffin of a priest of Amen-Rā at Thebes, about B.C. 800.

[No. 24,790.] XXIst or XXIInd dynasty. First Egyptian Room, Wall-Case 34.

al-Bahari [Thebes]. XXIst dynasty. Presented by the Egyptian Government, 1893. [24,907, 24,907A and 24,907B.

WALL-CASES 39 and 40. 1. Painted wooden coffin and cover of a priest of Amen-Rā at Thebes, and wooden cover for the mummy. The style of painting is inferior. From Dêr al-Baḥari [Thebes]. XXIst dynasty. Presented by the Egyptian Government, 1893. [24,798, 24798A and 24,799.

2. Two sides of the wooden coffin of a priest of Amen Rā at Thebes. On the insides are painted figures of the gods Ash-kheperut 🚓 😭 😭 🚉 Neb-hetep the Four Sons of Horus, Neb-herut On the outsides are painted figures of Harpokrates and Sebek, Osiris and the Bull's skin, divine souls bearing offerings, the Lake of Fire with the Four holy Apes, the Judgement Scene, Osiris in his shrine, the deceased being embraced by a Tet wearing the crowns of Osiris, Osiris in his shrine, the funeral procession, etc. From Dêr al-Baḥari. XXIst dynasty. [6664,6664A.]

WALL-CASE 41. Side of a wooden coffin of Amenhetep , a priest and scribe of Amen-Rā at Thebes. The gods depicted are Osiris, Isis, Nephthys, and the four children of Horus. From Dêr al-Bahari [Thebes]. XXIst dynasty. [15,658.]

WALL-CASES 42 and 43. Mummy and coffin of an unnamed priestess of Amen-Ra, king of the gods at Thebes. On the coffin and cover are painted the figures of the gods and the scenes which are characteristic of the period. From Dêr al-Baḥari. XXIst or XXIInd dynasty. From the Amherst Collection. [48,971, 48,972,

and 48,972A.] Presented by the Lady William Cecil (Baroness Amherst of Hackney), 1909.

WALL-CASE 43. Painted wooden coffin of a member of the priesthood of Amen-Rā at Thebes, whose name is wanting. From Dêr al-Bahari [Thebes]. XXIst or XXIInd dynasty. [6,700.]

WALL-CASE 44. Wooden coffin and cover of Peta-ānkh, an official in the temple of the god Amen-Rā at Thebes. The head-dress, face, and neck ornaments are imitated from the Theban coffins of an earlier period, but the body of the coffin, except for a single line of inscription, in which the gods are besought to give the deceased funeral offerings, is quite plain. This is a fine example of this class of coffin; the inside is unornamented except for a figure of Nut, the goddess of the night sky, who is here drawn full face. XXIInd dynasty. From Kurnah [Thebes]. [29,578, 29,578A.] [For the mummy of Peta-Her-pa-khart, see Standard-Case Y in the Third Egyptian Room.]

WALL-CASES 45 and 46. Wooden coffin and cover of Tchet-Amen-auf-ankh amen Region a priest of the god Amen-Rā at Thebes. This coffin is made of a series of small pieces of wood pegged together, and only the face and head-dress are painted. The line of inscription down the front contains a prayer by the deceased to Osiris, "the lord of eternity," for sepulchral food, incense, etc. About B.C. 600, [29,577, 29,577A.] From Kurnah [Thebes]. [For the mummy, see Third Egyptian Room, Wall-Cases 112 and 113.]

WALL-CASE 46. Painted wooden cover of the outer coffin of Ari-sennu $\underset{\sim}{\overset{\sim}{\approx}}$ \(\big| \bigset^{\display} \bigset_{\display}^{\display}, \text{ the daughter of} \) Tchet-Amen-auf-ankh

The breast is ornamented with a figure of the goddess Nut, beneath which is a scene of the deceased offering to a number of gods. Below the deceased is seen lying upon a bier, by the side of which stands Anubis, the god of the dead, making an offering of incense to her (part of the vignette of the CLIst Chapter of the Book of the Dead). The hieroglyphic texts are prayers to the gods of the underworld for offerings of meat, drink, incense, etc. From Thebes. [29,781.] XXVIth dynasty, about в.с. 600.

On the floor of Wall-Cases 45 and 46 are six parts or the inscribed frame work of the sarcophagus of Her, , , the son of Ankh-Her The or The Ankh-Her of Amen-Rā, and a scribe of the of the From Thebes. XXVIth dynasty, or later. For other portions see Wall-Cases 50 and 51. [6708A.]

WALL-CASE 47. 1. Painted wooden cover of the coffin of the lady Ta-herer , on which are painted a figure of the goddess Nut; the judgement scene, in which Thoth introduces the deceased to the great gods; a figure of Horus-Sept; and a vignette in which the deceased is seen lying upon a bier, upon which the rays of the sun are falling. The vignette is copied from Chap. CLIV of the Book of the Dead. On the inside is painted a figure of the goddess Nut. XXVIth dynasty, about B.C. 600. From Thebes. [6954.]

2. Side of a painted wooden coffin of Thent-āa , or , wife of Pensenu-en-Her, $\bigcap_{n \in \mathbb{N}} \bigcup_{i=0}^{n} \bigcap_{n \in \mathbb{N}} \bigcap_{i=0}^{n} \bigcup_{n \in \mathbb{N}} \bigcup_{i=0}^{n} \bigcap_{n \in \mathbb{N}} \bigcap_{i=0}^{n} \bigcap_{n \in \mathbb{N}} \bigcap_{n \in \mathbb{N}$ On the inside is painted, in large, bold, multi-coloured hieroglyphs, a prayer for funerary offerings, and on the

outside an extract from Chaps. I and XVIII of the Book of the Dead. From Thebes. XXVIth dynasty, or earlier. For the large, outer coffin of her husband see Wall-Cases 62 and 63 in the Second Egyptian Room. [30,360.]

wall-case 48. Dark wooden cover of the outer coffin of Nes-ba-en-Tetu

a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the Temple of Amen, and chief inspector of the property of the god. In the inscription on the cover it is said, "Thy heart comes to "thee in the house of hearts; thy breast comes to thee in "the house of breasts; thy heart rests in thee; thou hast thy "mouth to speak with, thy legs to walk with, thy hands to "overthrow thine enemies."

The property of the god. In the inscription on the cover it is said, "Thy heart comes to "thee in the house of breasts; thy heart rests in thee; thou hast thy "mouth to speak with, thy legs to walk with, thy hands to "overthrow thine enemies."

The property of the god. In the inscription on the cover it is said, "Thy heart comes to "thee in "the house of breasts; thy breast comes to thee in "the house of breasts; thy heart rests in thee; thou hast thy "mouth to speak with, thy legs to walk with, thy hands to "overthrow thine enemies."

From Thebes. XXVIII dynasty. [6657.]

wall-case 49. 1 and 2. The two sides of the outer coffin of Nes-ba-en-Tetu , a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the temple of Amen, and chief inspector of the god's property. His father seems to have held the same offices, and also to have been priest of Menthu, the lord of Hermonthis, or "the southern "Heliopolis." The wood of the coffin is unusually thick and heavy. From Thebes. [6657A and B.] XXVIth dynasty, or later. [For the cover of the coffin, see Wall-Case 48.]

3. Wooden angle post of a sarcophagus, on which is traced in white paint on a dull red ground a petition for funerary offerings. The name of the deceased is

written carelessly in black ink on one side at the lower end, and is illegible; on the other side Osiris is described as the Erpā of the gods, and the name of the deceased seems to begin with Hes After the XXVIth dynasty. [6946A.]

6 and 7. Two angle posts from the sarcophagus of Peta-Amen-neb-nesut-taui, a divine father, priest of Amenapt the Great, a scribe of the grain store of Amen, with inscriptions praying that the deceased may enjoy splendour in heaven and power upon earth, One of the posts was repaired, probably when the sarcophagus was used a second time. From Thebes. After the XXVIth dynasty. [6947, 6949.]

8. Massive painted wooden outer coffin of Nesi-Khensu-pa-khart , a priestess. On the bottom of the coffin is a full-length figure of Rā-Ḥer-aakhuti, "great god, lord of heaven, president "of all the gods." Above his head is the disk, with uraei, Ot, and he is surrounded by the fire-breathing serpent Mehen. On one side is the goddess Isis, wearing a crown with four serpents rising from it, and on the other is Nephthys, with a similar crown. Each goddess stands on , and is called "Ḥent-taui," i.e., "Mistress "of the Two Lands." On the foot of the coffin is painted A, the symbol of completeness or totality. Round the outside is a line of text which gives the

name of the father of the deceased, viz., Ba-ka-ta-en-Khensu , and in it the god is described as possessing "variegated plumage" . From Thebes (?). XXVIth dynasty, or later. [47,975.]

9. Head of the wooden coffin of Apuaa Apua XXVIth-XXXth dynasty. [25,270.]

10. Part of the rounded head of the wooden coffin of Apuaa, with two lines of inscription. On the right is a figure of Maāt, with raised arms, and on the left a figure of Thoth performing a ceremony. XXVIth-XXXth dynasty. [22,754.]

11. Upper portion of the coffin of Maat-ru (or Arit-ru) and the son of Her-utchat have and Ankh-rat To the hieroglyphs appear to have been originally inlaid with blue paint. The two lines of text contain a prayer to Osiris and Ptah-Seker-Asar for funerary offerings. The pegs by which the beard was attached to the coffin are still visible. Late XXVIth dynasty. [6658.]

WALL-CASES 50 and 51. 1. Small wooden coffin in the form of a bearded man. Period doubtful. [22,938.]

2. Painted wooden inner coffin of Pesbes a doorkeeper of the temple of the goddess Bast at Thebes, the son of the lady Mut-ar-tas breast is ornamented with a figure of the goddess Nut, and, lower, we see that the deceased is introduced to Osiris, the great god of the underworld, by Thoth, the scribe of the gods. On the centre of the body is painted the vignette which accompanies the CLIVth Chapter of the Book of the Dead, wherein the sun's rays are seen falling upon the dead body on its bier. This chapter is entitled, "The Chapter of not letting the body decay,"

and is one of the most important in the Book of the Dead; the oldest known copy was written under the XVIIIth dynasty, about B.C. 1600. The text and its vignette are frequently found on coffins of the period of the XXVIth dynasty, indicating its general acceptance at that time. The texts painted on the outside of the coffin are chiefly prayers for funerary offerings and addresses to the gods. The inscriptions on the inside are in black on a white ground. The female figure in outline is that of the goddess Nut, who was supposed to embrace the deceased and take him under her protection. The pedestal of the coffin is characteristic of the period, and is ornamented with symbols of "life," "strength," and "dominion." On the back of the coffin is painted a figure of the Tet of Osiris, wearing the disk, horns, uraei, and plumes of Seker. XXVIth dynasty, about B.C. 600. From Thebes. [6671.]

Above the Wall-Cases on the west and north sides of the room are enlarged reproductions of the Judgement Scene and the Funeral Procession, made from the papyrus of Ani. (See Sixth Egyptian Room, Table-Case H.) Ani was a royal scribe, and overseer of the offerings of all the gods of Abydos and Thebes, who flourished probably during the closing years of the XVIIIth dynasty. This papyrus is the finest of all the illuminated papyri of the XVIIIth dynasty, and is 78 feet

long.

1. Judgement Scene in the Book of the Dead. Ani and his wife enter the Hall of Maāti (i.e., the two goddesses of Law and Truth of Upper and Lower Egypt), or Truth, wherein the heart 🖔, emblematical of the conscience, is to be weighed in the balance against the feather [], emblematical of law. Above, twelve gods, each holding a sceptre \(\frac{1}{3}, \) are seated upon thrones before a table of offerings of fruit, flowers, etc. Their names are :-Her-aakhuti, "the great god within

"his boat"; Temu; Joho Shu; O Tefnut, "lady of heaven"; Geb; Nut, "lady of heaven"; Nephthys; Horus, "the great god"; Hathor, "lady of Amentt"; & Hu; and Saa. Upon the beam of the scales sits the dogheaded ape 3 which was associated with Thoth, the scribe of the gods. The god Anubis, jackal-headed, tests the tongue of the Balance, the suspending bracket of which is in the form of the feather β . The inscription above the head of Anubis reads:- "He who is in the tomb saith, "'I pray thee, O weigher of righteousness, to direct the "'balance that it may be firmly stablished." On the left of the balance, facing Anubis, stands Ani's "Luck" or "Destiny," Shai [1], and above is the object called meskhen , which must have some connection with the birth or birthplace of Ani. Behind these stand the goddesses Meskhenit Meskhenit presiding over the birthchamber, and Renenit probably superintending the rearing of children. Behind the meskhen is the soul of Ani in the form of a human-headed bird standing on a pylon. On the right of the Balance, behind Anubis, stands Thoth, the scribe of the gods, with his reed-pen and palette containing black and red ink, with which to record the result of the trial. Behind Thoth stands the

"dead." In the case of Ani the result of the weighing was favourable to the deceased, for the beam of the scales is perfectly horizontal. The heart was called on to counter-balance the feather of Maāt, but not to outweigh it.

The texts read:-

(I) Osiris, the scribe Ani, saith: "Heart of my mother, "heart of my mother, my heart of my coming into being. "May none stand up to testify against me, may there "be no opposition to me among the divine sovereign "chiefs; may none thrust thee aside (or sideways) in "the presence of him who keepeth the scales! Thou art "my ka within my body, the god Khnem who knitteth "together and strengtheneth my limbs. Mayest thou "come forth to the place of happiness to which we are "advancing. May the Shenit chiefs who judge men not "cause my name to stink, may we hear a favourable "report and have happiness of heart when our actions "are judged. May no falsehood be uttered near the god "in the presence of the Great God, the Lord of Ament." 1

(2) Thoth, the righteous judge of the great company of the gods who are in the presence of the god Osiris, saith: "Hear ye this judgement. The heart of Osiris hath "in very truth been weighed, and his soul hath stood as a "witness for him; it hath been found true by trial in the "Great Balance. There hath not been found any wicked-"ness in him; he hath not wasted the offerings in the "temples; he hath not done harm by his deeds; and he "uttered no evil reports while he was upon earth."

(3) The Great Company of the Gods reply to Thoth dwelling in Khemennu (Hermopolis): "That which cometh "forth from my mouth hath been ordained. Osiris, the "scribe Ani, whose word is truth, is holy and righteous. "He hath not sinned, neither hath he done evil against "us. Let it not be given to the Eater of the Dead "(Ām-mit) to prevail over him. Food-offerings and

¹ This is a form of Chapter XXXB of the Book of the Dead.

"entrance into the presence of the god Osiris shall be "granted unto him, together with a homestead for ever in "Sekhet-hetepu, as unto the Followers of Horus." The monster Ām-mit devoured the hearts of those who were condemned in the Judgement. Her head was that of a crocodile, her fore-quarters were those of a lion, or some predatory beast of the same class, and her hind-quarters were those of a hippopotamus.

On the right we see Ani, who has been declared to be a speaker of the truth, being led into the presence of Osiris. The hawk-headed god Horus, the son of Isis, wearing the double crown of the North and the South, takes Ani by the hand and leads him forward towards "Osiris, the lord of eternity" Asar neb tchet, who is enthroned on the right within a shrine in the form of a funeral chest. The god wears the atef crown with plumes; a menat (hangs from the back of his neck; and he holds in his hands the crook \(\), sceptre \(\), and flail /\(\infty\), emblems of sovereignty and dominion. He is wrapped in bandages ornamented with scale work. The side of his throne is painted to resemble the doors of the tomb. Behind him stand Nephthys on his right hand and Isis on his left. Facing him, and standing on a lotus flower, are the four "children of Horus (or Osiris)," or gods of the cardinal points. The first, Mesta, has the head of a man; the second, Hāpi, the head of an ape; the third, Tuamutef, the head of a jackal; and the fourth, Qebhsenuf, the head of a hawk. Suspended near the lotus is the Meskat, or bull's hide in which, in primitive times, the body of a chief or noble was buried.

The roof of the shrine is supported on pillars with lotus capitals, and is surmounted by a figure of Horus-Sept or Horus-Seker and rows of uraei.

In the centre Ani kneels before the god upon a reed mat, raising his right hand in adoration, and holding in

his left hand the *kherp* sceptre $\sqrt[4]{}$, the symbol of his office. He wears a whitened wig surmounted by a "cone," the exact use of which is unknown. Round his neck is a deep collar of precious stones. Near him stands a table of offerings of meat, fruit, flowers, etc., and in the compartments above are a number of vessels for wine, beer, oil, wax, etc., together with bread, cakes, geese, a wreath, and single flowers.

The texts read:-

- (1) Saith Horus, the son of Isis: "I have come to "thee, O Unnefer, and I have brought the Osiris Ani unto "thee. His heart is [found] righteous coming forth from "the balance, and it hath not sinned against god or god-"dess. Thoth weighed it according to the decree uttered "unto him by the Company of the Gods; and it is very "true and righteous. Grant him cakes and ale; and let "him enter into the presence of Osiris; and may he be "like unto the followers of Horus for ever."
- (2) Behold, Osiris Ani saith: "O Lord of Amentet" (the underworld), "I am in thy presence. There is no sin "in me, I have not lied wittingly, nor have I done aught "with a false heart. Grant that I may be like unto those "favoured ones who are round about thee, and that I may be an Osiris greatly favoured of the beautiful god and beloved of the lord of the world, [I] the royal scribe "indeed, who loveth him, Ani, whose word is truth before "the god Osiris."
- 2. The funeral procession to the tomb in the Book of the Dead, enlarged from the papyrus of Ani, a scribe and controller of the revenues of all the gods at Abydos, about B.C. 1400. To the left the mummy of the dead man is seen lying in a chest or shrine mounted on a boat with runners, which is drawn by oxen. In the boat, at the head and foot of the mummy, are two small models of Nephthys and Isis. By the side kneels Ani's wife Tutu, lamenting. In front of the boat is the Sem priest

burning incense in a censer, and pouring out a libation from a vase \(\int \); he wears his characteristic dress, a panther's skin. Eight mourners follow, one of whom has his hair whitened. In the rear a sepulchral ark or chest, surmounted by a figure of Anubis and ornamented with and emblems of "protection" and "stability," is drawn on a sledge by four attendants, and is followed by two others. By their side walk other attendants carrying Ani's palette, boxes, chair, couch, staff, etc.

On the right the procession is continued up to the tomb. In the centre is a group of wailing women, followed by attendants carrying on yokes boxes of flowers, vases of unguents, etc. In the right centre are a cow with her calf, chairs of painted wood with flowers upon them, and an attendant with shaven head, carrying a haunch co, newly cut, for the funeral feast. The group on the right is performing the last rites. Before the door of the tomb stands the mummy of Ani to receive the final honours; behind him, embracing him, stands Anubis, the god of the tomb; and at his feet, in front, Tutu takes a last farewell of her husband's body. Before a table of offerings stand two priests: the Sem priest, who wears a panther's skin, holding in his right hand a libation vase, and in his left a censer; and a priest holding in his right hand an instrument1 with which he is about to touch the mouth and eyes of the mummy, and in his left the instrument for opening the mouth. Behind or beside them on the



This instrument is called ur hekau, and is made of a sinuous piece of wood, one end of which is in the form of a ram's head surmounted by a uraeus.

ground, in a row, lie the instruments employed in the ceremony of opening the mouth, etc., the *meskhet* instrument \bowtie , the sepulchral box $\stackrel{\frown}{\bigcirc}$, the boxes of purification $\stackrel{\frown}{\bigcirc}$, the bandlet \int , the libation vases $\nabla\nabla\nabla\nabla$, the ostrich feather \int , and the instruments called *Seb-ur*, *Temānu* or *Tun-tet* r, and the *Pesh-en-kef* Υ . The *Kher-heb* priest stands behind reading the service of the dead from a papyrus.

The text reads:-

[Chapter I.] (1) Here begin the chapters of coming forth by day, and of the songs of praise and (2) glorifying, and of coming forth from and going into the glorious Neter-khert in the beautiful Amenti; to be said on (3) the day of the burial: going in after coming forth. Osiris Ani, (4) Osiris, the scribe Ani, saith: "Homage to thee, "O bull of Amenti, Thoth the (5) king of eternity is with "me. I am the great god in the boat of the sun; I have "(6) fought for thee. I am one of the gods, those holy "princes who make Osiris (7) to be victorious over his "enemies on the day of weighing of words. (8) I am thy "mediator, O Osiris. I am [one] of the gods (9) born of "Nut, those who slay the foes of Osiris (10) and hold for "him in bondage the fiend Sebau. I am thy mediator, "O Horus. (11) I have fought for thee, I have put to "flight the enemy for thy name's sake. I am Thoth, who "have made (12) Osiris victorious over his enemies on the "day of weighing of words in the (13) great House of the "mighty Ancient One in Anu. I am Teti, the son of "Teți; I was (14) conceived in Tattu, I was born in "(15) Tattu. I am with those who weep and with the "women who bewail (16) Osiris, in the double land (?) of "Rekhti; and I make Osiris to be victorious over his "enemies. (17) Rā commanded Thoth to make Osiris "victorious over his enemies; and that which was (18) "bidden for me Thoth did. I am with Horus on the day

"of the clothing of (19) Teshtesh1 and of the opening of "the storehouses of water for the purification of the god "whose heart moveth not, and (20) of the unbolting of "the door of the concealed things in Re-stau.2 I am with "Horus who (21) guardeth the left shoulder of Osiris in "Sekhem, and I (22) go in and come out from the divine "flames on the day of the destruction (23) of the fiends "in Sekhem. I am with Horus on the day of the (24) "festivals of Osiris, making the offerings on the sixth day "of the festival, [and on] the Tenat festival in (25) Anu "(Heliopolis), I am a priest in Tattu, Rere (?) in the temple "of Osiris, [on the day of] casting up (26) the earth. I see "the things which are concealed in Re-stau. (27) I read "from the book of the festival of the Soul [which is] in "Tattu. I am the Sem priest (28), and I perform his "course. I am the High Priest of Memphis on the day of "the placing of the hennu boat of Seker (29) upon its "sledge. I have grasped the spade (30) on the day of "digging the ground in Hensu.3 O ye who make (31) "perfected souls to enter into the Hall of Osiris, may ye "cause the perfect soul of Osiris, the scribe (32) Ani, the "truth-speaker [in the Hall of Maāti] to enter with you into "the house of Osiris. May he hear as ye hear; may he "(33) see as ye see; may he stand as ye stand; may he " sit as (34) ye sit!

"O ye who give bread and ale to perfected souls in the "Hall of (35) Osiris, give ye bread and ale at the two seasons "to the soul of Osiris Ani, who is (36) victorious before all "the gods of Abydos, and who is victorious before you.

"(37) O ye who open the way and lay open the paths "to perfected souls in the Hall of (38) Osiris, open ye "the way and lay open the paths (39) to the soul of "Osiris, the scribe and steward of all the divine offer-"ings, Ani (40), who is a speaker of the truth before you.

"May he enter in with a bold heart and may he come "forth in peace from the house of Osiris. May he "not (41) be rejected, may he not be turned back, may "he enter in [as he] pleaseth, may he come forth [as he] "(42) desireth, and may he be victorious. May his bidding "be done in the house of Osiris; may he (43) walk, and "may he speak with you, and may he be a glorified soul "along with you. He hath not been found wanting (44) "there, and the Balance is rid of [his] trial."

¹ A form of Osiris.

² A name of the Underworld of a part of Memphis.

³ Hanes, the Herakleopolis of the Greeks.

SECOND EGYPTIAN ROOM.

Here are exhibited a continuation of the series of rectangular painted wooden coffins of the XIth and XIIth dynasties, and a fine series of anthropoid coffins and mummies in cartonnage cases belonging to the period which lies between B.C. 900 and 550.

STANDARD-CASE O. 1. Portion of the skeleton of Khati , an Egyptian official, with a layer of the linen cloth in which it is wrapped. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted a yellowish colour. The skull is of considerable interest, on account of the two indentations in the parietal bones, which must have been artificially made in early childhood, because the surface of the bones is not broken. From the mountains near Asyût, in Upper Egypt. XIth dynasty. [29,574.]

- 2. Rectangular wooden coffin of Khati in which the mummified remains exhibited above were found. The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Geb and Nut, and to the four children of Horus or Osiris, Mesta, Hāpi, Tuamutef and Qebhsenuf, that funerary and other offerings may be provided for the deceased at all the appointed festivals throughout the year. Found near Asyût, in Upper Egypt. XIth dynasty. [29,575.]
- 3. Wooden framework rest which was placed in the bottom of the coffin of an unknown person to hold the

mummy. This is the only example of a very rare class of funerary objects in the British Museum. XIth dynasty. From Asyût. [46,639.]

STANDARD - CASE P. 1. Skeleton of Heni 8 M, an Egyptian official. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted the yellowish colour. This skeleton is about 5 feet 6 inches long, and is a very fine instance of the perfection to which the art of mummifying was brought in the XIth dynasty; it is also one of the most perfect of those known to belong to that early period. By the left shoulder is the head-rest, or wooden pillow, which was placed under the neck of the deceased in accordance with the directions of the CLXVIth Chapter of the Book of the Dead. From the mountains near Asyût, in Upper Egypt. XIth dynasty. [23,425.] (See Plate X.)

2. Rectangular wooden coffin of Heni in which the mummified remains exhibited above were The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Geb and Nut, and to the four children of Horus or Osiris, Mesta, Hāpi, Tuamutef and Oebhsenuf, that funerary and other offerings may be provided for the deceased at all the appointed festivals throughout the year. Found near Asyût, in Upper Egypt. XIth dynasty. [29,576.] (See Plate XI.)

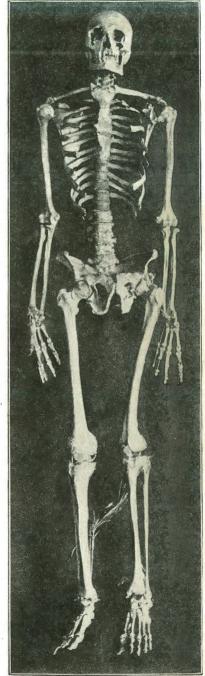
STANDARD-CASE Q. 1. Rectangular wooden coffin of Senku (?) , an official who held the rank of prayer to the god Osiris "in his every place" for funerary offerings. The planks of which the coffin is made are unusually thin, and are painted yellow. The linen in the coffin belongs to the same period. From Asyût. Period uncertain, probably between the VIth and the XIIth dynasty. [46,632.]

2. Rectangular wooden coffin of Hennu who was the governor of a temple, in and held the rank of "Smer uāt en meru," in the line of text on the cover, Anubis, lord of Sepa, is asked by the deceased to grant a happy burial, and a safe passage over the roads of the Beautiful Amenti, to the loyal serf of the Great God. The town of Sepa was supposed to contain the remains of the god Osiris. From Asyût. Period between the VIth and the XIIth dynasty. [46,633.]

of Neferu-aqer of the chief gods of the dead for funerary offerings. From Asyût. XIth or XIIth dynasty. [46,630.]

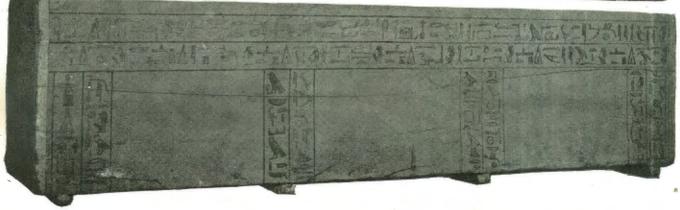
2. Rectangular wooden coffin of Puat, D \ a priestess (?) of the goddess Hathor, whose name is written The inscription contains a prayer to Anubis for funerary offerings. From Asyût, VIth-XIIth dynasty. [46,634.]

singer in the temple of Amen-Rā at Thebes, called Nes-Mut, the daughter of Nes-ta-neb-Asher . The cover has been plastered over with a thin coating of lime, whereon are painted in bright colours, characteristic of the period, a series of figures of the gods and mythological scenes. The hands are crossed over the breast, and held the symbol of Osiris and the symbol of



Skeleton of Heni, an Egyptian official, about B.C. 2600.
[No. 23,425.] XIth dynasty.
Second Egyptian Room, Standard-Case P.





[No. 29,576.]

H

Coffin of Heni, an Egyptian official.

Second Egyptian Room, Standard-Case P.

XIth dynasty.

The deceased is represented as wearing a necklace of many rows of precious stones, which hangs down to the middle of the body, and terminates in a fringe of lotus flowers, rosettes, etc. Below this are :—1. The winged disk of Horus Behutet. 2. The winged beetle of Khepera. 3. The goddess Nut. 4. The god of Millions of Years, with figures of Osiris Un-nefer on each side. 5. Five lines of text containing prayers for the deceased and her name and titles. The text is enclosed within a border formed of uraei, with very voluminous folds. On each side of the text are small mythological scenes. The design of the cover is good, and is clearly copied from the best work of the XIXth dynasty as regards colour, detail, and arrangement. Many of the figures of the gods are in low relief, and appear to be made of thin layers of plaster, which are affixed to the wood by glue, and then varnished over. From Dêr al-Bahari. XXIst dynasty. [35,287.]

2. Painted wooden inner coffin of Nes-Khensu a "royal scribe of the offerings of Amen-Rā, the "lord of the thrones of the world, and king of the gods" at Thebes; he was the son of a libationer of Amen, Tchet-Khensu-auf-ankh. His wife was a priestess called Tchet-Mut, who was a lady of the college of Amen-Rā at Thebes. On the inside are symbols and emblems of the gods Rā and Osiris, and the cartouches of Amen-hetep I, king of Egypt about B.C. 1600, who was the beneficent patron of the Brotherhood of the priests of Amen. The name of this king is found on large numbers of coffins of members of this priesthood, by whom it seems to have been regarded as a duty to commemorate the name of their benefactor, who was probably the founder of the college of priests in the Southern Apt, i.e., Luxor. The sides of the coffin are decorated with figures of a number of the gods of the Underworld, according to the Shat ammi Tuat, i.e., "The Book of him who is in the Underworld"; and

these are followed by scenes in which Amen-Mes and Nes-Mut, relatives of the deceased, are represented in the act of making offerings to the gods on behalf of the deceased. On the outside are the following scenes:—(1) The deceased making an offering to the cow of Hathor; (2) the deceased making an offering to Osiris Tanen, to Osiris Un-nefer, prince of the living; (3) to Tanen; (4, 5) to the Sphinx, symbol of Amen-hetep I; (6) the jackal of Anpu drawing a boat; in which is (7) the eye of Rā; (8) the deceased worshipping Anpu; (9) Tchet-Mut, the wife of the deceased, adoring Tanen; (10) the funeral procession, in which the bier is drawn by the sacrificial cow, which is arrayed in the trappings of the cow of the goddess Hathor. It is interesting to note that the bier, although made in the traditional form of a sledge, is represented as mounted on wheels. The mourners march in front, and are accompanied by a man playing upon the double flute; 11. The kher heb, or precentor, reciting prayers for the dead. From Dêr al-Bahari. Late XVIIIth or XIXth dynasty, about B.C. 1420-1100. [36,211.] (See Plate XII.)

STANDARD-CASE T. Gilded inner coffin of Hent-Mehit, a lady of high rank and a singing-woman and priestess of Amen-Rā, the King of the Gods at Thebes. It is one of the most perfect of this kind of coffin which has survived, and is of considerable interest as showing the use of the purple linen of Egypt as a background for hollow-work figures in the Mummy Cover. The deceased is represented wearing a gold bandlet, with a lily over the forehead, and her long plaited tresses are fastened together with a gold band stamped with rosettes. Her necklace contains many rows of beads, with pendants, and below it are a pectoral, a figure of the goddess Nut, and the Utchats or Eyes of Horus the Elder, or Rā. Down the front is a line of hieroglyphs recording her name and titles, and on each side are figures of the Sons of Horus, who protected the viscera. Over the



Coffin of Nes-Khensu, a royal scribe.

[No. 36,211.] XVIIIth-XIXth dynasty.

Second Egyptian Room, Standard-Case S.

feet are figures of Isis and Nephthys. On the sides are figures of gods and short inscriptions in which each promises to protect the deceased. At the foot are Isis, the mother of the god, and the symbols of "protection" and "life." When the coffin of Hent-Mehit was opened the mummy of the priestess was found to be wrapped in large sheets of papyrus, inscribed with texts in hieratic from the Book of the Dead. Some of these are preserved in the Museum at Reading.

Inside the coffin is a gilded wooden mummy-cover, with figures of the gods in hollow-work on a background of purple linen. From Dêr al-Bahari [Thebes]. XXth or XXIst dynasty. [48,001.]

STANDARD-CASE U. 1. Mummy of a priestess or lady of high rank, enclosed in a cartonnage case carefully moulded to the figure. The case is laced up the back, and the mummy is kept in position by a block of wood, fixed by pegs to the cartonnage under the feet. The wooden arms are an interesting feature. It will be noticed that the front of the case, as well as the gilded face, has been blackened with bitumen, probably in order to obliterate the hieroglyphic inscription and thus to protect the body from identification and desecration by mummy-wreckers. From Dêr al-Baḥari [Thebes]. XXth or XXIst dynasty. [20,744.]

2. Mummy of Ānkh-fen-Khensu a door-keeper of the temple of Amen-Rā, and controller of the treasury of the god, enclosed in a cartonnage case, carefully moulded and painted in bright colours, which are excellently preserved. The deceased is represented as wearing a deep collar or necklace, formed of many rows of beads and pendants, and below this are the following:—I. The hawk of the god Her-Behutet, or Seker, which is here depicted in mummy form, with the four children of Horus. 2. The sacred wig of Osiris, surmounted by the sun's disk and feathers, and standing

between Isis and Nephthys and two "golden hawks," with wings outstretched, emblematic of "protection." Beneath the feet is a painted figure of the pied Bull of Amenti. From Dêr al-Bahari. XXth dynasty. [For the coffin, see Wall-Cases 16 and 17 in the First Egyptian Room.]

3. Beautifully painted inner coffin of Tchet-Her-aufa "divine father," and scribe of the offerings made to the god Amen-Rā at Thebes. The inside is painted with figures of Osiris and other gods, and with scenes of the deceased offering to the principal deities of the underworld. A number of new gods are here represented. The outside is ornamented with scenes and texts from works describing the course of the sun through the hours of the night, which were commonly painted upon coffins at this period. The painting is good, and the designs and arrangement of subjects suggest that the coffin is a copy of one made in the time of the XIXth dynasty, and that the priest who was to occupy it superintended the execution of the work. Both for the brightness of its colours and its excellent state of preservation it is an important example of the period. From Dêr al-Bahari [Thebes]. XXIst dynasty. [22,900.]

Kebti , priestess of Åmen-Rā, and daughter of Khensu-mes, a priest of Åmen-Rā at Thebes, enclosed in a painted cartonnage case ornamented with scenes of the deceased being brought into the presence of Osiris by Horus, the goddesses Isis and Nephthys standing one on each side of the *Tet*, Thoth and Horus pouring libations of life over the deceased, and the goddess Mut, in the form of a vulture with outspread wings. The case is laced up the back, and the mummy is kept in position by a block of wood, fixed by pegs to the cartonnage, under the feet. From Thebes. XXIst or XXIInd dynasty. [22,939.] (See Plate XIII.)



Mummy and cartonnage case of Thent-Mut-s-Kebti, a priestess of Amen-Rā at
Thebes.

[No. 22,939.]

XXIst-XXIInd dynasty.

Second Egyptian Room, Standard-Case V.

2. Coffin and mummy of Pa-khat-khart-Heru the son of Nekhem-Khensu, an incensebearer in the temple of the god Khensu at Thebes. The bandages and a purple outer wrapper of fine linen are characteristic of the period between B.C. 1100 and B.C. 800. The cover is painted with a figure of the hawk of Horus; the part of the Judgement scene in which the deceased is introduced to the god Osiris; Thoth and Horus standing one on each side of an emblem of Osiris; two goddesses standing one on each side of the *Tet*, and performing the ceremony of setting it up in commemoration of the resurrection of the god; the goddess Uatchit, etc. The outside of the coffin is painted with figures of gods found in the vignettes of the Book of the Dead; and on the inside, which is painted black, are figures of deities traced in yellow outline. It will be noticed that the designs, scenes, and ornamentation are quite different from those found on the coffins of the priests and priestesses of Amen, suggesting that the votaries of the several gods differed in points of ritual and funerary custom. From Thebes. XXIst or XXIInd dynasty. [6666.] (See Plate XIV.)

STANDARD-CASE W. Painted wooden inner coffin (and board for laying upon the mummy) made for a priest whose name was carefully erased when it was usurped by the lady Thent-hen-f apriestess in the college of Amen-Rā at Thebes; at the same time the beard also was removed. The figures of the gods and symbols with which it is brilliantly painted lack the delicacy of design and execution which characterizes the coffins of the older periods. The diamond pattern on the covering board is the prototype of the blue faience bead-work which was laid on mummies about B.C. 800-500. The purple ground is not found on coffins of an earlier period. From Dêr al-Bahari [Thebes]. After the XXIInd dynasty. Presented by the Egyptian Government, 1893. [24,796

and 24,797.] [For the outer coffin, see Wall-Cases 26 and 27 in the First Egyptian Room. 24,791 and 24791A.]

STANDARD-CASE X. 1. Mummy of Katebet [] a priestess in the temple of Amen-Rā at Thebes, ornamented with a painted cartonnage head with a gilded face. On the breast is a hawk-headed pectoral containing a scarab, and a smaller pectoral in the form of a pylon, and above the knees is a shabti figure—all in the original positions. On the wooden models of the hands are rings made of carnelian and other precious stones, and an attempt has been made to imitate bracelets by painting. The system of swathing is unusual. From Thebes. XXIst or XXIInd dynasty. [6665.] [For the coffin, see Wall-Cases 21 and 22 in the First Egyptian Room.] (See Plate XV.)

2. Mummy and coffin of Tchet-Khensu-auf-ānkh

complete of the palace and treasury of the temple of the god Amen-Rā
at Thebes. The mummy is enclosed in a beautifully
painted cartonnage case, laced up the back, on which are
numerous figures of the gods and the usual funerary scenes.
The whole surface has, however, been covered with bitumen,
probably to prevent the identification of the body and its
desecration by the mummy-wreckers. The face of the
coffin is gilded; and the eyebrows are of blue obsidian,
inlaid. The scenes, inscriptions, etc., upon it are traced in
yellow outline upon a black ground, being taken chiefly
from the works relating to the passage of the sun through
the hours of the night. From Thebes. XXIInd dynasty.

[6562]

WALL-CASES 53 and 54. Innermost coffin of Amenari-arit , a high official in the treasury of Queen Amenartas , the wife of



Mummy of Pa-khat-khart-Ḥeru, an incense-bearer of Khensu at Thebes.
[No. 6666.] XXIst or XXIInd dynasty.

Second Egyptian Room, Standard-Case V.



Mummy of Katebet, a priestess of Amen-Rā at Thebes.

[No. 6665.] XXIst or XXIInd dynasty.

Second Egyptian Room, Standard Case X.

Piānkhi , king of Egypt about B.C. 700. The outside is painted with scenes which much resemble those of No. 6671 (see Wall-Cases 50 and 51 in the First Egyptian Room), and the inside is plastered white, and inscribed with prayers and extracts from the Book of the Dead. The two female figures in outline represent the goddess Nut. The deceased was the overseer of the palace of Amenartas, and he held several high and important priestly offices at Thebes. From Thebes. Before the XXVIth dynasty. [6668.] [For the mummy of Amen-ari-arit, see Standard-Case BB in the Third Egyptian Room; and for the outer coffins, see Wall-Cases 68, 70 and 71 in the Second Egyptian Room.] (See Plate XVI.)

WALL-CASES 55 and 56. Painted wooden inner coffin of Tchet-Menthu-auf-ankh keeper in the temple of Amen-Rā at Thebes, the son of , who held the same office. The cover is ornamented with a figure of Nut, with the Judgement scene from the CXXVth Chapter of the Book of the Dead, and with scenes of the deceased offering to the various gods of the underworld. The insides of both cover and coffin are exhibited in order to show the coloured figure of the goddess Nut, or Hathor, or Amenti, and the inscription which gives the parentage of the deceased. On the bottom of the coffin is the Tet or tree which according to tradition contained the dead body of Osiris. From the top two arms, holding the sun's disk, project, and between them are the Utchat, an emblem of protection, and the words "Lord of right and truth." From Thebes. XXVIth dynasty, about B.C. 600. [25,256.]

WALL-CASE 56. Brilliantly painted inner coffin of Arit-Her-ru (or Maat-Her)

of Horus, Anubis, and Isis, prophet of the god Seker, of the city of Apu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Amsu (or Menu), Ankh-Un-nefer, grandson of Nes-Amsu (or Nes-Menu), great-grandson of Petast, all of whom had held the same offices. His mother's name was Asankh. The cover is ornamented with a figure of the goddess Nut, the Judgement scene from the CXXVth Chapter of the Book of the Dead, and the vignette from the LXXXIXth Chapter of the Book of the Dead, entitled, "The Chapter "of causing the soul to unite unto its body in the under-"world." The soul, in the form of a human-headed bird, hovers over the dead body on the bier, beneath which are the four vases (see the Canopic vases in the Fourth Egyptian Room) containing the intestines. The hieroglyphic inscriptions are prayers for funerary and other offerings. The coffin was intended to stand upright, probably in a house, and the back of it is made in the form of a rectangular pillar to resemble the Tet which is painted upon it. The Tet is surmounted by a crown of horns, plumes, and disk, all typifying the solar characteristics of the god. On each horn is a uraeus, to represent the goddesses Isis and Nephthys, sister-wife and sister respectively of Osiris. The inside of the coffin has been blackened with bitumen. It is a very fine example of the coffins from Apu (Panopolis), and illustrates the transitional style of ornamentation at this period. From Apu (the Panopolis of the Greeks, and the Akhmîm of the Arabs). XXVIth dynasty, or later, about B.C. 550. [20,745.] [For the mummy of Arit-Her-ru, see Standard-Case Z in the Third Egyptian Room.]

SECOND EGYPTIAN ROOM.

WALL-CASE 56. 1. Painted inner coffin of Muten-pa-mes \$\frac{1}{2}\tag{ \text{min}}\text{, the daughter of} the "divine father" of Amen, Tchat-en-Khensu, and of the lady Athit; ornamented with a seated figure of the goddess Nut, the Judgement scene from the CXXVth

Chapter of the Book of the Dead, part of the vignette of the CLIst Chapter, figures of gods, etc. From Thebes. XXVIIth dynasty, or later, about B.C. 500. [6674.]

WALL-CASE 57. Wooden inner coffin of Ba-sa-en-Mut & from , or Bes-en-Mut, a priest and official of high rank in the temple of "Amen-Ra, the king of "the gods," at Thebes. The face is covered with a layer of fine red wax, which is unusual, and the beard with a layer of black wax, and the insides and outsides of both coffin and cover are inscribed with well-written hieroglyphic texts of chapters from the Book of the Dead. On the breast are a figure of the goddess Nut, and the vignette of the CLIVth Chapter of the Book of the Dead. On the sides of the cover are figures of the four children of Horus and other gods. This coffin is the finest of its class in the British Museum; and the careful execution of both painted scenes and texts suggests that the work was supervised by the deceased during his lifetime. Of special interest is the version of the CLIVth Chapter, which is inscribed on the front of the cover, and is entitled, in papyri, "The Chapter "of not letting the body perish." In this the deceased appeals to his "divine father Osiris," and to the god Khepera, "the divine type of him that never saw cor-"ruption," and he prays that the god will deliver him and save him from corruption even as he delivered himself. The conclusion, in its full form, reads: "Homage to thee, "O my divine father Osiris, thou livest with all thy " members. Thou didst not decay, thou didst not become " worms, thou didst not diminish, thou didst not become " corruption, thou didst not putrefy, and thou didst not "turn to worms. I have become the god Khepera, and "my members shall have an everlasting existence. I "shall not decay, I shall not rot, I shall not putrefy, " I shall not turn to worms, and I shall not see corruption " before the eye of the god Shu (the god of light). I shall "have my being, I shall have my being; I shall live,

" I shall live: I shall germinate, I shall germinate, I shall "germinate; I shall wake up in peace; I shall not " putrefy; my bowels shall not perish; I shall not suffer "injury; mine eyes shall not decay; the form of my face "shall not change; mine ear shall not become deaf; my "head shall not be severed from my neck; my tongue "shall not be removed; my hair shall not be cut off; " mine eyebrows shall not be shaved off; and no baleful "injury shall come upon me. My body shall be stablished, " and it shall neither fall into ruin nor be destroyed on "this earth." From Thebes. XXVIth dynasty, about B.C. 550. [22,940.]

WALL-CASE 58. 1. Painted inner coffin of Heru-à No, a prophet of Menthu, the lord of Thebes, son of Ankh-Heru-a, a prophet of Amen of the Apts, and of the "lady of the house," Karemā or Kareām. The outside of the cover is ornamented with figures of the gods, and with scenes in which the deceased and the god Temu, and the gods Horus and Set perform sacred ceremonies. The inside of the cover and both inside and outside of the coffin are covered with carefully painted extracts from the Book of the Dead, in blue upon a white ground. From Thebes. XXVIth dynasty, about B.C. 550. [For the beautiful wooden sarcophagus in which this coffin was placed, see Standard-Case GG in the Third Egyptian Room.] [27,735.]

2. Mummy of a child (?) enclosed in a brightly painted cartonnage case. A beard is attached to the chin, and on the head is the Atef Crown . Down the front is a line of hieroglyphs containing the titles of Osiris and a prayer for funerary offerings. The rest of the case is ornamented with figures of hawks, gods, rosettes, Utchats, etc. From Thebes. After the XXVIth dynasty. [41,603.]

WALL-CASE 59. Wooden coffin of Tchet-hra the son of Peta-Amen, a high official and



The inside of the inner coffin of Amen-ari-arit, a high official in the treasury of Queen Amenartas, wife of Piānkhi, king of Egypt. [No. 6668.] Before XXVIth dynasty. Second Egyptian Room, Wall-Case 54.

priest in the temple of the god Amsu (or Menu) at Apu (Panopolis). The cover is ornamented with figures of the goddesses Nut, Isis, and Nephthys, the emblem of Osiris, the vignette of the LXXXIXth Chapter of the Book of the Dead, and several hieroglyphic texts containing prayers by the deceased for funerary and other offerings. On the inside of the cover is a figure of the goddess of Amenti, or Hathor. The back of the coffin is painted with the Tet, from which project arms and hands holding the sun's disk and the symbol of "life"; the sides are flanked by figures of Isis and Nephthys, the holy apes, which are the transformed spirits of the dawn, the utchats or "symbolic eyes," the jackals of Anubis and Up-uat, and two figures of the soul of the deceased in the form of human-headed hawks. From Panopolis. XXVIth dynasty, or later, about B.C. 550. [20,650.] [For the mummy of Tchet-hra, see Standard-Case Z, in the Third Egyptian Room.]

WALL-CASE 60. Wooden inner coffin of a priestess; the cover and coffin do not belong to each other, although they were found together. The face is painted white, and is intended to be a portrait, but the rest of the coffin is undecorated, probably because the ancient Egyptian funeral observances were now becoming neglected. From Thebes. Ptolemarc period, about B.C. 300. [25,257.]

wall-cases 61 and 62. Painted wooden inner coffin of Nes-ta-utchat , the daughter of Tchet-Mut-auf-ankh, ornamented with figures of Nut and other deities, and inscribed with prayers for funerary and other offerings. The insides of both coffin and cover are decorated with hieroglyphic inscriptions painted in blue, between red and blue lines, upon a white ground. Above the inscription inside the cover are two hawk-headed deities seated one on each side of a standard whereon rests a heart; below it is a figure of Isis holding the sign of life in her right hand. In the coffin stands the mummy

well bandaged, and covered with the famous purple linen of Panopolis (?) an instance of the Egyptian practice of arranging mummies that they might be "kept in the houses "of their relatives." From Akhmîm. XXVIth dynasty, about B.C. 550. [22,812.] [For the outer coffins, see Second Egyptian Room, Wall-Case 76, and Third Egyptian Room, Wall-Case 96.]

WALL-CASES 62 and 63. Painted wooden coffin of Pen-sen-Heru, the son of Shaqsha[q] [] [] [] [] [] []; his mother's name was Amen-hetep. Below the brightly painted pectoral are the Judgement scene, Horus addressing his father Osiris, and Thoth introducing the deceased to Osiris. Below are lines of text from the "Negative Con-"fession" of the CXXVth Chapter of the Book of the Dead, in which the deceased denies the commission of specified sins, the Horus gods, and a scene of the deceased adoring Osiris. On the outside the deceased is seen adoring a large number of gods; and in the inside is a fulllength figure of the goddess Nut, whose name is here written as if she typified the night sky. The wood of the coffin is of unusual thickness, and the scenes and texts are also painted both in unusual colours and in an unusual style. The coffin is of considerable interest, for its occupant was a foreigner who belonged to the Mashuasha tribe, and who seems to have rejected his own religion for that of Egypt. The side of a coffin which was made for the wife or a kinswoman of the deceased is exhibited in Wall-Case 47 in the First Egyptian Room. From Thebes. Late XXVIth dynasty, about B.C. 500. [24,906.] (See coloured Plate XVII.)

WALL-CASE 64. Painted inner coffin of Kepf-en-ha-Menthu on the company of Amen, ornamented with a figure of the goddess Nut, the Judgement scene from the CXXVth Chapter of the Book of the Dead, and the vignette of the LXXXIXth Chapter,



Coffin of Pen-sensen-Heru, a Libyan settler in Egypt.

[No. 24,906.] XXVIth dynasty.

Second Egyptian Room, Wall-Cases 62 and 63.

in which the soul, in the form of a human-headed bird, is visiting its body, which lies on a bier. The female figure painted on the inside of the cover represents the night sky; the yellow disks represent the moon, and the red disk the sun, which is about to rise. The depiction of this scene and coffin is most unusual, and the present example is probably unique. From Thebes. XXVIth dynasty, about B.C. 550. [6670.]

WALL-CASES 65 and 66. Wooden inner coffin of Khensu, a prophet of Menthu, lord of Thebes, and of the "lady of the house," Mut-hetep. He belonged to the second order of the priests who performed service in the temple of Amen-Rā at Thebes, for a month at a time. On the breast are the goddess Nut, and the vignette of the LXXXIXth Chapter of the Book of the Dead, flanked by a series of figures of the gods. The remaining surface of the coffin, inside and out, is covered with hieroglyphic texts containing prayers and extracts from the Book of the Dead (Chapter I). The mummy found in this coffin was unrolled by the late Dr. Birch, at Stafford House, on 15th July, 1875; but it probably was not that of the original occupant, for, judging by the absence of ornaments and amulets, it must have been the body of a poor person, or one of inferior rank. The mummy is exhibited in a case on the floor of Wall-Cases 112, 113, in the Third Egyptian Room. From Thebes. XXVIth dynasty, or later, about B.C. 550. Presented by the Duke of Sutherland, K.G., 1893. [24,958.]

wall-cases 66 and 67. Painted wooden inner coffin of Aru , the son of Serseru, ornamented with a figure of the goddess Nut, the Judgement Scene from the vignette of the CXXVth Chapter of the Book of the Dead, and a series of figures of the principal Theban gods, whom the deceased is adoring. From

Thebes. XXVIth dynasty, about B.C. 550. Presented by Colonel W. Lethieullier, 1775. [6695.]

WALL-CASES 68 and 69. Inner coffin of Amenari - arit , a high official in the treasury of Queen Amenartas (, the wife of Pi-ānkhi, king of. Egypt about B.C. 700. exception of the painted head-dress and pectoral, the outside of the coffin is unornamented. A line of hieroglyphs, roughly drawn, runs down the cover, and another line encircles the outside of the coffin. On the inside is a figure of the goddess Nut. The deceased was the overseer of the palace of Amenartas, and held several high and important priestly offices at Thebes. From Thebes. XXVth dynasty, about B.C. 700. [22,811.] [For the mummy, see Standard-Case BB in the Third Egyptian Room; and for the two other coffins of Amen-ari-arit, see Wall-Cases 54, 70 and 71, in the Second Egyptian Room.]

WALL-CASE 69. 1. Wooden outer coffin of Shepset-Ast-nefer of the "lady of the house," Shepset-Ast-nefer; with painted head-dress and pectoral. The body of the coffin is quite plain. Above the head are two lines of text containing prayers for funerary offerings. From Thebes. XXVIth dynasty, about B.C. 550. [6702.]

2. Portion of the side of a finely painted coffin of a person whose name is not given, but who was probably a priest of Amen-Rā. Mesta and Hāpi, sons of Horus, stand in shrines, and the texts contain prayers for funerary offerings, and speeches by Ptaḥ-Sekri, Hāpi, Nephthys, etc. From Thebes. XXIst-XXVIth dynasty. [55,323.]

WALL-CASES 70 and 71. Massive outer coffin of Amen-ari-arit , a high official in the treasury, and overseer of the palace of Queen Amenartas, the wife of Pi-ānkhi, king of Egypt about B.C. 700. On the outside are the scenes and texts usually found on coffins of the period; and on the inside are bold, well-painted figures of the god Anubis receiving the deceased, and of Isis, Nephthys, the vulture of Isis or Mut, etc. From Thebes. XXVth dynasty, about B.C. 700. [6667.] [For the mummy, see Standard-Case BB in the Third Egyptian Room; for the inner coffin, see Wall-Case 54 in the Second Egyptian Room; and for another inner coffin, see Wall-Cases 68 and 69 in the same room.]

wall-cases 74 and 75. Painted wooden outer coffin of Ta-kheb-khenem and a door-keeper in the temple of Amen-Rā at Thebes, and of "the lady of the "house," Nes-Mut. The cover is ornamented with a figure of Nut, the Judgement Scene from the CXXVth Chapter of the Book of the Dead, the vignette of the CLIVth Chapter, and a few short prayers in bold hieroglyphic characters. A single line of hieroglyphs runs round the coffin. From Thebes. XXVIth dynasty, about B.C. 600. [6690.] [For the inner coffin, see Wall-Cases 80 and 81 in the Second Egyptian Room; for the mummy, see Standard-Case AA in the Third Egyptian Room; and for an outer coffin, see Wall-Case 89 in the Second Egyptian Room.]

wall-case 76. Wooden outer coffin of Nes-tautchat , the daughter of Tchet-Mut-auf-ankh; with painted head-dress and pectoral. From Thebes. XXVIth dynasty, about B.C. 550. [22,813.] [For the mummy and innermost coffin, see Second Egyptian Room, Wall-Cases 61 and 62; and for the second outer coffin, see Wall-Case 96 in the Third Egyptian Room.

WALL-CASE 77. Wooden coffin of Mut-em-mennu The Theorem Thebes. Roman period, A.D. 100. [6703.] [For the mummy, see Standard-Case HH in the Third Egyptian Room.]

WALL-CASES 77 and 78. Mummy and coffin of Pen-Amen-neb-nest-taui

, prophet of the god Amen, and prophet of the goddess Bast, the son of Nes-ba-neb-Tettu (who held the same offices) and the "lady of the house,"

Ta-hatheret

The inscription across the breast reads:

From Thebes. XXVIth dynasty, about B.C. 550. [6676.] For the outer coffin, see Third Egyptian Room, Wall-Cases 132 and 133.

[Plate XVIII.]



Painted wooden coffin of Pen-Amen-neb-nest-taui, a prophet of Amen.
[No. 6676.]

XXVIth dynasty.

Second Egyptian Room, Wall-Cases 77 and 78.

goddess Nut drawn in outline. From Thebes. XXVIth dynasty, about B.C. 550. [6672.]

WALL-CASES 80 and 81. Painted inner coffin of Takheb-khenem a , the daughter of Peța-Khensu, a door-keeper in the temple of Amen-Rā at Thebes, and of the "lady of the house," Nes-Mut. The cover is ornamented with figures of the ram-headed hawk of Amen, the hawk of Horus, the deceased lying upon his bier, the sacred tree-symbol of Osiris, and scenes of the deceased worshipping the various gods of Thebes. The inside of the coffin is decorated with the Tet, from the top of which project the sign of life and two hands, which receive the rays of the sun that fall upon them. From Thebes. XXVIth dynasty, about B.C. 600. [For the mummy, see Standard-Case AA in the Third Egyptian Room; for the outer coffin, see Wall-Cases 74 and 75, in the Second Egyptian Room; and for another coffin, see Wall-Case 89 in the Second Egyptian Room.] [6691.]

WALL-CASES 83-85. Painted wooden coffin of Bakrens , the daughter of Peta-Heru, a temple official at Thebes. The coffin is ornamented with the Judgement scene, the scene of the deceased lying upon her bier with rays of light falling upon her, prayers for funerary and other offerings, etc. From Kûrnah [Thebes]. XXVIth dynasty, about B.C. 650. [15,654.] Presented by His Majesty King Edward VII, 1869.

"lady of the house," Seshep-seshet , the daughter of Heru and of Ta-khent-Heru. The coffin is painted in bright colours, characteristic of the period, with figures of the deceased adoring the gods, and with prayers for funerary and other offerings. The inside of the coffin is covered with hieroglyphic inscriptions traced in black on a white ground. From Kurnah [Thebes].

XXVIth dynasty, about B.C. 650. For the mummy, see Standard-Case FF in the Third Egyptian Room, and for the outer coffin, see Wall-Cases 134, 135, in the Third Egyptian Room. [22,814B, 22,814C.] Presented by His Majesty King Edward VII, 1869. (See Plate XXII.)

WALL-CASE 87. Handsomely decorated coffin of Ata-neb (), the son of Nesta-hra-ka-re, a man of foreign extraction settled in Egypt. The face is painted green, a most unusual colour. On the breast is a figure of the goddess Nut with outstretched wings, and below it is the Judgement scene which forms part of the vignette of the CXXVth Chapter of the Book of the Dead. The greater part of the rest of the outside is covered with a series of scenes of the deceased offering to the gods, and with a number of symbols. On the plinth up the back of the coffin is painted the Tet, with the crook and whip, the attributes of Osiris, surmounted by a crown with horns and uraei. Above this is a scene showing the god of creation raising the Boat of Ra out of the primeval waters, whilst apes, the spirits of the dawn, sing praises. In the solar disk is a figure of Harpokrates. XXVIth dynasty or later. It is probable that the green colour of the face is intended to show that the deceased was a very old man. For the mummy see Standard-Case AA in the Third Egyptian Room. Presented by King George III, 1766. [6693.]

WALL-CASES 88 and 89. Wooden coffin of Peta-Amen , a door-keeper of the temple of Rā, and son of Asar-mes, the chief door-keeper of the temple of Rā; with painted head-dress and pectoral. On the inside is a figure of the goddess "Nut, the mother of the "company of the gods," holding in each hand the emblem of life. From Thebes. XXVIth dynasty, about B.C. 600. [For the mummy, see Standard-Case BB in the Third Egyptian Room.] [6683.] WALL-CASE 89. Painted wooden coffin of Ta-kheb-khenem , the daughter of Peta-Khensu, a door-keeper in the temple of Amen-Rā at Thebes, and of "the lady of the house," Nes-Mut. The cover is ornamented with a figure of Nut, the Judgement scene from the CXXVth Chapter of the Book of the Dead, the vignette of the CLIVth Chapter, and a few short prayers in bold hieroglyphic characters. A single line of hieroglyphs encircles the coffin. From Thebes. XXVIth dynasty, about B.C. 600. For the innermost coffin, see Wall-Cases 80 and 81 in the Second Egyptian Room; for the outer coffin see Wall-Cases 74 and 75 in the Second Egyptian Room; and for the mummy, see Standard-Case AA in the Third Egyptian Room. [6690B, 6690C.]

On each side of the doorway in the southern wall of the room is a standard-case with photographic reproductions of the mummies of several of the kings and queens, and princesses and other personages of the XVIIth, XVIIIth, XIXth and XXth dynasties, which were found at Dêr al-Bahari (Western Thebes) between 1881 and 1900. Originally each mummy was placed in its own tomb, and

services were performed in it by the priests for the benefit of the soul of the deceased at frequent intervals. But about B.C. 1000 the robberies of the Royal Tombs became so frequent and so extensive, the robbers not even hesitating to break up the royal mummies, that the authorities removed all the royal mummies they could find to hiding-places, where, together with their papyri and funerary furniture, they were walled up. The native excavators discovered the great *cache* at Dêr al-Bahari about 1870, and sold many valuable objects to travellers. In 1881 the Egyptian Government had all the Royal Mummies brought to Cairo, where they are now exhibited in the Egyptian Museum.

On the Standard-Case to the left of the doorway are:—

I and 2. Seqenen-Rā III, XVIIth dynasty, who was slain in battle.

3. An unknown princess; perhaps Merit - Åmen, daughter of Nefert-Ari.

4 and 5. An-Hapu, wife of Amasis I, the first king of the XVIIIth dynasty.

6 and 7. Nefert-Ari, daughter of Sequenen-Rā III, wife of Amasis I. (XVIIIth dynasty.)

8-10. Rai, nurse of Queen Nefert-Ari. (XVIIIth dynasty.)

II-I3. An unknown woman, probably a princess. (XVIIIth dynasty.)

14 and 15. Mummy of Amasis I, first king of the XVIIIth dynasty.

16 and 17. Mummy and coffin of Amenhetep I (XVIIIth dynasty), the founder of the great Brotherhood of the priests of Amen-Rā, King of the Gods at Thebes.

18. Mummy of Hentameh. (XVIIIth dynasty.)

19 and 20. Mummy and coffin of Hentempet, a royal lady. (XVIIIth dynasty.) In No. 20 we see her wig lying on her breast.



Covers of the outer and inner coffins of Hent-mehit, a priestess of Amen-Rā. [Nos. 48,001, 51,101, 51,101A.] XXth or XXIst dynasty. Standard-Case T and Wall-Cases 90-92 in the Second Egyptian Room.

- 21. Mummy of Queen Satkames. (XVIIIth dynasty.) 22-25. Mummy and coffin of **Sapari**, son of Amenhetep I.
- 26–28. Mummy, probably that of **Thothmes I**. (XVIIIth dynasty.)
 - 29-31. Mummy of Thothmes II. (XVIIIth dynasty.)
- 32-34. Mummy of a high official, probably a priest of Amen. (XVIIIth dynasty.)
- 35 and 36. Head of **Thothmes III**, the conqueror of the Sûdân and Western Asia, and consolidator of the priesthood of Amen. (XVIIIth dynasty.)
- 37 and 38. Mummy and coffin, and mummy, of unknown persons, which were found in the tomb of Thothmes III. They do not appear to belong to his period.
- 39 and 40. Head of mummy of **Thothmes IV**, full face and profile. (XVIIIth dynasty.)
- 41. Mummy and coffin of **Amenhetep III.** He was deified in the Sûdân, where he built the great temple of Sulb. He built the Temple of Luxor and the Colossi, and added many splendid buildings and avenues to the city of Thebes. (XVIIIth dynasty.)
- 42. The linen **shroud** of **Amenhetep III**, inscribed with a series of religious texts.
 - 43. Mummy of Amenhetep III, unwrapped.
- 44 and 45. Head of the mummy of Amenhetep III, full face and profile.
- 46 and 47. Skull, supposed to be that of **Amenhetep IV**, son of Amenhetep III, who attempted to make the cult of Aten, *i.e.*, the god and disk of the sun, the national worship of Egypt, and to destroy the worship of Amen-Rā and that of the old gods of the country.
- 48 and 49. Skull of a young woman, full face and profile.
- 50. Head and shoulders of the mummy of a prince, found in the tomb of Amenhetep II.

- 51. Mummy of Seti I, father of Rameses II. (XIXth dynasty.)
- 52-54. Head of the mummy of **Seti I.** Three views: full face, quarter face, and profile.
- 55. Mummy of Rameses II in his coffin. (XIXth dynasty.)
- 56. Upper half of the mummy of Rameses II, with the hands crossed.
 - 57. The top of the head of Rameses II.
 - 58 and 59. Rameses II, full face and profile.
- 60. Mummy and coffin of Merenptah (Menephthah), the so-called Pharaoh of the Exodus. (XIXth dynasty.)
- 61. Mummy of Merenptah, showing the arms crossed over the breast.
- 62-64. Head of the mummy of Merenptah: profile, full face, and the back of the head.

On the Standard-Case to the right of the doorway are :-

- 65. Mummy of Rameses III, a king of the XXth dynasty.
- 66 and 67. The head of the mummy of Rameses III, full face and profile.
- 68. Mummy of Rameses IV, a king of the XXth dynasty.
 - 69. Head of the mummy of Rameses IV, profile.
 - 70. Top of the skull of Rameses IV.
- 71. Top of the skull of Rameses V, a king of the XXth dynasty.
 - 72. Mummy of Rameses V.
 - 73. Head of the mummy of Rameses V, profile.
- 74. Mummy and coffin of Rameses VI, a king of the XXth dynasty.
 - 75. Mummy of Rameses VI.
- 76. Head and shoulders of the mummy of Rameses VI, the head unwrapped.

77 and 78. Mummy and coffin of Sa-Ptah, a king of the XIXth dynasty, before unwrapping.

- 79. Portion of the shroud of Sa-Ptah, inscribed with a funerary text.
 - 80. Mummy of Sa-Ptah, with shroud removed.
 - 81. Mummy of Sa-Ptah, unwrapped.
 - 82. The feet of Sa-Ptah.
 - 83. A portion of the inscribed shroud of Sa-Ptah.
 - 84. Head of the mummy of Sa-Ptah, profile.
- 85. Mummy and coffin of Merenptah Seti II, a king of the XIXth dynasty.
 - 86. Mummy of Seti II, with outer covering removed.
 - 87. Mummy of Seti II, wholly unwrapped.
 - 88. Head of the mummy of Seti II, profile.
- 89. Mummy of a woman found in the cover of the coffin of Set-nekht.
 - 90. Mummy of a woman unwrapped (No. 89.)
 - 91. Head of the mummy of a woman (No. 89), profile.
- 92-94. Upper part of the mummy of Queen Netchemet, the mother of Her-Her, the high priest of Amen, who usurped the throne of Egypt.
- 95. Mummy of Maātkarā, the wife of Panetchem I, a priest king of the XXIst dynasty.
- 96. Right hand of Maātkarā, with three rings on the thumb.
- 97. Left hand of Maātkarā, opened to show the linen packing under the skin.
- 98. Mummy of **Mutemhat**, daughter of Maātkarā (see No. 95). (XXIst dynasty.)
- 99. Mummy and coffin of Henttaui, a queen of the XXIst dynasty.
 - 100. Upper part of the mummy of Henttaui.
- Dollar the gold plate which was laid over the embalmer's incision in the body of Henttaui. The Utchat was an amulet which was believed to possess the power of the Eye of Rā, and was placed on the body to protect the dead.

102 and 103. Upper part of the mummy of Taiuhert, a queen of the XXIst dynasty.

104. Mummy and coffin of Masaherta, son of Painetchem I, and high priest of Amen. (XXIst dynasty.)

105. Mummy and coffin of Queen Astemkhebit. (XXIst dynasty.)

106. Upper part of the mummy of **Painetchem II**, high priest of Åmen. (XXIst dynasty.)

107. Mummy of **Nesi-Khensu**, a queen of the XXIst dynasty.

108. Upper part of the mummy of Nesi-Khensu.

109. Upper part of the mummy of Nesi-Khensu, profile.

110. Mummy of a man, period doubtful.

111. Head of the same, profile.

112. Unwrapped mummy of Nesitanebasher, the daughter of Pai-netchem II. (XXIst dynasty.) Several sheets of the copy of the Book of the Dead which was written on papyrus for this princess are exhibited in a Standard-Case in the Southern Egyptian Gallery.

113. Upper part of the same, full face.
114. Upper part of the same, profile.

115. Upper part of the same, three-quarter face.

116-119. Mummy, back of the same, and head, full face and profile of **Tchet-ptah-af-ānkh**, high priest of Âmen. (XXIst dynasty.)

120 and 121. Upper part of the mummy of a woman, full face and profile, found in the Tomb of Thothmes III. Late Dynastic Period.

122 and 123. Upper part of the mummy of a woman, full face and profile, found in the Tomb of Thothmes III. Late Dynastic Period.

On the walls of the room are the following reproductions of Vignettes, etc., from the Book of the Dead:—

1. Ani, standing with both hands raised in adoration before Osiris. Behind him is his wife:

Asar nebt per shemāt en Amen Tutu.

Osiris, the lady of the house, priestess of Amen. Tutu.

Litany of Osiris: "(1) Homage to thee, [O lord of] "the Dekans in Ån, and of the Ḥenmemet in Kher-āḥa; "thou god Unti, who art more glorious than the gods who "are hidden in Ån (Heliopolis).

"(2) Homage to thee, O An in Antes (?), Ḥer-aakhuti, "with long strides thou stridest over heaven, O thou who "dwellest in both horizons.

"(3) Homage to thee, O Soul of everlastingness, thou "Soul who dwellest in Tattu, Un-nefer, son of Nut; thou "art lord of Agert.

"(4) Homage to thee in thy dominion over Tattu; the "Urrit crown is established upon thy head; thou art the "One whose strength is in himself, and thou dwellest in "peace in Tattu.

"(5) Homage to thee, O lord of the Acacia Tree, the "Seker boat is set upon its sledge; thou turnest back the "Fiend, the worker of evil, and thou causest the *utchat* to "rest upon its seat.

"(6) Homage to thee, O thou who art mighty in thine "hour, thou great and mighty god, dweller in An-rut-f,¹ "lord of eternity and creator of everlastingness; thou art "the lord of Henesu (Herakleopolis).

"(7) Homage to thee, O thou who restest upon Right "and Truth, thou art the lord of Abydos, and thy limbs "are joined unto Ta-tchesertet²; thou art he to whom "fraud and guile are hateful.

"(8) Homage to thee, O thou who art within thy boat, "thou bringest Hāpi (i.e., the Nile) forth from his source; "the light shineth upon thy body, and thou art the dweller "in Nekhen (Eileithiaspolis).

"(9) Homage to thee, O creator of the gods, thou King of the South and of the North; O Osiris, whose word is truth, ruler of the world in thy gracious seasons; thou art the lord of the world.

² The Holy Land, i.e., the Underworld.

¹ This name means "the place where nothing grows," *i.e.*, the tomb.

"O grant thou unto me a path whereon I may pass in "peace, for I am just and true; I have not spoken lies "wittingly, nor have I done aught with deceit."

The Seven Halls of the Kingdom of Osiris.

- I. Ani and his wife Tutu approaching the first Arit, the cornice of which is ornamented with \\\ \frac{1}{1} \\\ \frac{1} \\\
- 2. The scribe Ani and his wife Tutu addressing the guardians of the seven halls of the Underworld. A door-keeper, a watcher, and a herald guard each hall, and the deceased can only obtain admission by declaring their names.
- II. The first Arit: (1) The name of the door-keeper is Sekhet-her-āsht-aru; the name of the (2) watcher is Mettiheh (?), the name of the herald is Ha-kheru.

Text: [Words to be spoken when Osiris cometh to the First Arit in Amenti.] Saith (3) Ani, whose word is truth, when he cometh to the first Arit: "I am the mighty one who "createth his own light. (4) I have come unto thee, O "Osiris, and purified from that which would defile thee, I "adore thee. Lead on; (5) name not the name of Re-stau "unto me. Homage to thee, O Osiris, in thy might and in "thy strength (6) in Re-stau. Rise up and conquer, O Osiris, "in Abydos. Thou goest round about heaven, thou sailest "in the presence of Ra, (7) thou seest all the beings who "have knowledge. Hail, Ra, who circlest in [the sky]. "Verily I say [unto thee], O Osiris, I am a (8) godlike "ruler. (9) Let me not be driven hence, (10) nor from the "wall of burning coals. [I have] opened the way in Re-"stau; (11) I have eased the pain of Osiris; [I have] "embraced that which the balance hath weighed; [I have]

"made a path for him in the great valley, and [he] maketh a path. Osiris shineth" (?).

III. The second Arit, guarded by three gods; the first of whom has the head of a lion, the second the head of a man, and the third the head of a dog. Each holds a knife.

Text: (1) The Second Arit. The name of (2) the door-keeper is Un-hat, (3) the name of the watcher is (4) Seqet-her; (5) the name of the herald is Uset.

- [6] Saith Osiris Ani, when he cometh unto this Arit: "He sitteth to do his heart's desire, and he weigheth (7) "words as the second of Thoth. The strength of Thoth "supporteth the (8) hidden Maāti gods who feed upon Maāt "throughout the years [of their lives]. I make offerings "at the (9) moment when [he] passeth on his way; I pass "on and enter on the way. Grant thou that I may pass "through and that I may gain sight of Rā together with "those who make offerings."
- IV. The third Arit, guarded by three gods; the first with the head of a jackal, the second the head of a dog, and the third the head of a serpent. The first holds an ear of corn (?), and each of the others a knife.

Text: (1) The Third Arit. The name of the (2) door-keeper is Unem-ḥauau-en-peḥui; the name of the (3) watcher is Se-res-ḥer; (4) the name of the herald is Āaa.

Saith Osiris Ani, (5) [when he cometh to this \overline{Arit}]: (6) "I am hidden [in] the great deep, [I am] the judge of the "Rehui.\(^1\) I have come and I have done away the offences "of Osiris. \(^1\) I am building up the standing place (7) "which cometh forth from his Urrit crown. I have done "this business in Abydos, I have opened the way in "Re-stau, I have (8) eased the pain which was in Osiris. "I have made straight his standing place, and I have made "[his] path. He shineth in Re-stau."

¹ The Rehui, or "Two Men," are the gods Horus and Set.

V. The fourth Arit, guarded by three gods; the first with the head of a man, the second the head of a hawk, and the third the head of a lion. The first holds an ear of corn (?), and each of the others a knife.

Text: (I) The Fourth Arit. The name of the (2) door-keeper is Khesef-her-āsht- (3) kheru; the name of the (4) watcher is Seres-tepu; (5) the name of the herald is (6) Khesef-At.

Saith Osiris, the scribe Ani, whose word is truth, [when he cometh to this $\overline{A}rit$]: "I am the [mighty] bull, the (7) son "of the ancestress of Osiris. O grant ye that his father, "the lord of his godlike (8) companions, may bear witness "for him. Here the guilty are weighed in judgement. I "have brought unto (9) his nostrils eternal life. I am the "son of Osiris, I have made the way, I have passed there-"over into Neter-khert" (i.e., the Underworld).

VI. The fifth Arit, guarded by three gods; the first with the head of a hawk, the second the head of a man, and the third the head of a snake. Each holds a knife.

Text: (1) The Fifth Ārit. The (2) name of the door-keeper is Ānkh-f-em-fent; the name of the (3) watcher is Shabu; the name of the herald is Ţeb-ḥer-keha-kheft (4).

Saith Osiris, the scribe Ani, whose word is truth, [when he cometh to this $\bar{A}rit$]: (5) "I have brought unto thee the "bones of thy jaws in Re-stau, (6) I have brought thee thy "backbone in Heliopolis, (7) gathering together all thy "members there. (8) I have driven back Apep for thee. "I have poured water upon the wounds; I have made a "path among you. I am the Ancient One among the gods. "I have made the offering of Osiris, whose word is truth, "gathering his bones and bringing together all his limbs."

VII. The sixth Arit, guarded by three gods; the first with the head of a jackal, and the second and third the head of a dog. The first holds an ear of corn (?), and each of the others a knife.

Text: (1) The Sixth Ārit. (2) The name of the door-keeper is (3) Atek-tau-kehaq-kheru; the name of the (4) watcher is Ān-her; (5) the name of the herald is Ates-her (6).

Saith Osiris, the scribe Ani, [when he cometh to this $\bar{A}rit$]: "I have come (7) daily, I have come daily. I have "made the way; I have passed along that which was "created by Anubis. I am the lord of the (8) Urrit crown, ".... magical words. I, the avenger of right and "truth, have avenged his eye. I have swathed the eye of "Osiris, [I have made the way]; Osiris Ani hath passed "along [it] with you"

VIII. The seventh Ārit, guarded by three gods; the first with the head of a hare, the second the head of a lion, and the third the head of a man. The first and second hold a knife, and the third a besom.

Text: (1) The Seventh Ārit. The name of (2) the door-keeper is (3) Sekhem-Matenu-sen; the name of (4) the watcher is Āa-maā-kheru, (5) and the name of the herald is Khesef-khemi (6).

Saith Osiris, [the scribe] Ani, [when he cometh to this Arit]: "I have come unto thee, O Osiris, who art cleansed "of [thine] impurities. Thou goest round about heaven, "thou seest Rā, thou seest the beings who have knowledge. "Hail (7) Only One! behold, thou art in the *sektet* boat, he "goeth round the horizon of heaven. I speak what I will "unto his body; (8) it waxeth strong and it cometh to "life, as he spake. Thou turnest back his face. Prosper "thou for me all the ways [which lead] unto thee!"

The Ten Gates of the Kingdom of Osiris.

3. The scribe Ani and his wife Tutu addressing the guardians of ten gates of the house of Osiris in Sekhet-Aarru, a region in the underworld. Each gate is guarded by a door-keeper, whose name must be declared by the deceased before he can obtain admission.

IIO

I. Ani and his wife Tutu, with hands raised in adoration, approaching the First Pylon, which is guarded by a bird-headed deity wearing a disk on his head, and sitting in a shrine the cornice of which is decorated with khakeru ornaments 00

Text: The First Pylon. Words to be spoken when [Ani] cometh unto the First Pylon. Saith Osiris Ani, whose word is truth: "Lo, the lady of terrors, with lofty "walls, the sovereign lady, the mistress of destruction, "who uttereth the words which drive back the destroyers, "who delivereth from destruction him that travelleth along "the way. The name of the door-keeper is Neruit."

II. The second Pylon, which is guarded by a lionheaded deity seated in a shrine, upon the top of which is a serpent ? .

Text: Words to be spoken when [Ani] cometh unto the Second Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, the lady of heaven, the mistress of the "world, who devoureth with fire, the lady of mortals; how "much greater is she than all men! The name of the "door-keeper is Mes-Ptah."

III. The third Pylon, which is guarded by a manheaded deity seated in a shrine, the upper part of which is ornamented with the two utchats and the emblems of the orbit of the sun and water R.

Text: Words to be spoken when [Ani] cometh unto the Third Pylon of the house of Osiris. Saith the scribe Ani, whose word is truth: "Lo, the lady of the altar, the "mighty one to whom offerings are made, the beloved (?) "of every god, who saileth up to Abydos. The name of "its door-keeper is Sebaq."

IV. The fourth Pylon, which is guarded by a cowheaded deity seated in a shrine, the cornice of which is ornamented with uraei wearing disks

Text: Words to be spoken when [Ani] cometh unto the Fourth Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, she who prevaileth with knives, mistress of the "world, destroyer of the foes of the Still-Heart, she who "decreeth the escape of the needy from evil hap. The "name of its door-keeper is Nekau."

V. The fifth Pylon, which is guarded by the hippopotamus deity, with her fore feet resting upon the buckle, the emblem of protection $\sqrt[9]{}$, seated in a shrine, the cornice of which is ornamented with Mills, emblematic of flames of fire.

Text: Words to be spoken when [Ani] cometh unto the Fifth Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, the flame, the lady of breath (?) for the "nostrils; one may not advance to entreat her "shall not come into her presence. The name of its door-"keeper is Hentet-Ārqiu."

VI. The sixth Pylon, which is guarded by a deity in the form of a man, holding a knife and a besom, seated in a shrine, above which is a serpent.

Text: Words to be spoken when [Ani] cometh unto the Sixth Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, the lady of light, the mighty one, to whom "men cry aloud; man knoweth neither her breadth nor "her height; there was never found her like from the "beginning (?). There is a serpent thereover whose size is "not known; it was born in the presence of the Still-"Heart. The name of its door-keeper is Smati."

VII. The seventh Pylon, which is guarded by a ramheaded deity holding a besom, and seated in a shrine, the cornice of which is decorated with khakeru ornaments.

Text: Words to be spoken when Ani cometh unto the Seventh Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, the robe which doth clothe the feeble "one (i.e., the deceased), weeping for what it loveth and "shroudeth. The name of the door-keeper is Sakti-f."

VIII. The eighth Pylon, which is guarded by a hawk wearing the crowns of the South and North , seated on a sepulchral chest with closed doors; before him is a besom, and behind him is the *utchat* Above the shrine are two human-headed hawks, emblems of the souls of Rā and Osiris, and two emblems of life

Text: Words to be spoken when [Ani] cometh unto the Eighth Pylon. Saith Osiris, the scribe Ani, whose word is truth: "Lo, the blazing fire, the flame whereof cannot "be quenched, with tongues of flame which reach afar, the "slaughtering one, the irresistible, through which one may "not pass by reason of the hurt which it doeth. The name "of the door-keeper is Khu-tchet-f."

IX. The ninth Pylon, which is guarded by a lion-headed deity wearing a disk and holding a besom, seated in a shrine, the cornice of which is ornamented with uraei wearing disks and holding a besom, seated in a shrine, the cornice of which is ornamented with uraei wearing disks.

Text: Words to be spoken when [Ani] cometh unto the Ninth Pylon. Saith Osiris Ani, whose word is truth: "Lo, she who is chiefest, the lady of strength, who giveth "quiet of heart to her lord. Her girth is three hundred "and fifty measures; she is clothed with mother-of-emerald "of the south; and she raiseth up the godlike form and "clotheth the feeble one The name of the door-"keeper is Ari-su-tchesef."

X. The tenth Pylon, which is guarded by a ramheaded deity wearing the atef crown , and holding a besom, seated in a shrine, upon the top of which are two serpents W

Text: Words to be spoken when [Ani] cometh unto the Tenth Pylon. Saith the Osiris Ani, whose word is truth: "Lo, she who is loud of voice, she who causeth "those to cry who entreat her, the fearful one who "terrifieth, who feareth none that is therein. The name "of the door-keeper is Sekhen-ur."

Ani drinking Celestial Waters.

4. Ani and his wife Tutu, each holding the emblem of air in the left hand, and drinking water with the right from a pool, will, on the borders of which are palm trees laden with fruit.

Text: (1) The Chapter of breathing the air and of having power over the water in the underworld. Saith Osiris Ani: "Open to me! Who art thou then, and "whither dost thou fare? (2) I am one of you. Who "is with thee? It is Merti. Separate thou from him, "each from each, when thou enterest the Mesqen. (3) He "letteth me sail to the temple of the divine beings who "have found their faces (?). (4) The name of the boat is "'Assembler of Souls'; the name of the oars is 'Making "'the hair stand on end'; the name of the hold is 'Goad'; "(5) and the name of the rudder is 'Making straight for "'the middle' (6) Grant ye to me "vessels of milk, together with cakes, loaves of bread, cups "of drink, and flesh in the temple of (7) Anubis."

Rubric: If this chapter be known [by Ani], he shall go in after having come forth from the underworld.

The Soul Visiting the Body in the Tomb.

5. The mummy of Ani lying on a bier; above is his soul in the form of a human-headed bird, holding Q shen, the emblem of eternity, in its claws. At the head and foot stands an incense burner with fire in it.

Text: (1) The chapter of causing the soul to be united to its body in the underworld. Saith Osiris Ani: "Hail, thou god Annetu! Hail, O Runner, (2) dwelling

"in thy hall! O thou great god, grant thou that my "soul may come unto me from wheresoever it may be, "If it would tarry, then bring thou unto me (3) my soul "from wheresoever it may be. [If] thou findest [me], "O Eye of Horus, make thou me to stand up like those "beings who are like unto Osiris and who never lie down "in death. Let not (4) Osiris Ani, the truth-speaker, "lie down in death in Anu, the land wherein souls are "joined unto their bodies, even in thousands. My soul "doth bear away with it my victorious spirit (5) whither-"soever it goeth (6) If it would tarry, "grant thou that my soul may look upon my body. [If] "thou findest [me], O Eye of Horus, make thou me to "stand up like unto those (7) Hail, ye gods, who "row in the boat of the lord of millions of years, who tow "it (8) above the underworld, who make it to pass over the "ways of Nu, who make souls to enter into their glorified "bodies, (9) whose hands are filled with righteousness, and "whose fingers grasp your sceptres, destroy ye (10) the foe. "The boat of the Sun rejoiceth, and the great god ad-"vanceth in peace. Behold [ye gods], grant that this soul "of Osiris Ani (11) may come forth triumphant before the "gods, and triumphant before you, from the eastern horizon "of heaven, to follow unto the place where it was yesterday, "in peace, in peace, in Amenti. (12) May he behold his "body, may he rest in his glorified form, may he never "perish, and may his body never see corruption."

Rubric: To be said over a golden [figure of a] soul inlaid with precious stones, which is to be placed on the neck of Osiris.

Ani and his Wife in the Elysian Fields.

6. The Sekhet-hetepet, or "Fields of Peace," surrounded and intersected with streams. They contain the following:

I. Thoth, the scribe of the gods, holding pen and palette, introduces Ani, who is making an offering, and

his ka, to three gods, who have the heads of a hare, serpent. and bull respectively, and are entitled on pauti, "the "company of the gods," Ani and a table of offerings in a boat. Ani addressing a hawk standing on a pylon-shaped pedestal, before which are an altar and a god. Three ovals. The legend reads: un em hetep sekhet nifu er fent, "Being at peace in the "Field [of Peace], and having air for the nostrils."

II. Ani reaping wheat, with the words asekh Asar, "Osiris reaps"; guiding the oxen treading out the corn; standing with hands raised in adoration behind the bennu bird , and holding the kherp sceptre , and kneeling before two vessels of red barley and wheat. The hieroglyphs [] Ship seem to mean, "the food of the shining ones." Three ovals.

III. Ani ploughing with oxen in a part of the Fields of Peace called M Sekhet-aanre": with the word sekau, "to plough." The two lines of hieroglyphs read:-

Not exist

fishes

Not can be told its width.

IV. A boat bearing a flight of steps of and floating on a stream; above is the legend techefau (?). A boat of eight oars, each end shaped like a serpent's head, bearing a flight of steps; at the stern is written written, and at the bows from the stream which flows on the convex side of the small island is called from asket pet, "flood (?) of [heaven]." On the other island is placed a flight of steps, by the side of which is written from the blessed dead, and is described as:—

The seat of the shining ones. Their length is cubits seven the wheat cubits three; the spirit lords who are they reap [it].

The Seven Cows of the Kingdom of Osiris,

7: I. A hall, within which, on the left, Ani stands before two tables of offerings bearing libation water and lotus-flowers, with hands raised, adoring Rā, hawkheaded. Next are ranged seven cows, each one couchant before a table of offerings, and each having a *menāt* attached to the neck; and a bull standing before a table of offerings. Behind them are the Four Rudders of heaven, and on

the extreme right are four triads of gods, each triad having a table of offerings bearing a libation vase and a lotus-flower (?).

Text: (I) Saith Osiris Ani, whose word is truth: "Homage to thee, (2) O thou lord, thou lord of right and "truth, the One, the lord of eternity and creator (3) of ever-"lastingness, I have come unto thee, O my lord Rā. I have "made (4) meat offerings unto the seven kine and unto their "bull. O ye who give (5) cakes and ale to the shining "ones, grant ye to my soul to be with you. (6) May "Osiris Ani, whose word is truth, be borne upon your thighs; "may he be like unto one (7) of you for ever and for "ever; and may he become a glorious being (8) in the "beautiful Amenti."

The Four Rudders of Heaven.

- II. Four Rudders: The text reads:—"(I) Hail, thou "beautiful Power, thou beautiful rudder of the northern "heaven."
- "(2) Hail, thou who goest round about heaven, thou pilot of the world, thou beautiful rudder of the western "heaven."
- "(3) Hail, thou shining one, who livest in the temple "wherein are the gods in visible forms, thou beautiful "rudder of the **eastern** heaven."
- "(4) Hail, thou who dwellest in the temple of the bright-faced ones, thou beautiful rudder of the **southern** "heaven."
- III. Four triads of gods: The text reads:—"(5) Hail, "ye gods who are above the earth, ye pilots of the under-"world."
- "(6) Hail, ye mother-gods who are above the earth, "who are in the underworld, and who are in the House of "Osiris."
- "(7) Hail, ye gods, ye pilots of Tatchesert, ye who are "above the earth, ye pilots of the underworld."

¹ These were magical boats, which moved over the waters as soon as their names were uttered by the deceased when he wanted to sail about in them.

"(8) Hail, ye followers of Rā, who are in the train of "Osiris."

Ani adoring Sekri-Asar, the great god of the Underworld.

8: I. Ani standing before a table of offerings, with both hands raised in adoration. Behind him is his wife, wearing a lotus-flower and a cone upon her head, and holding a sistrum in her right and a lotus-flower in her left hand.

Text: (1) A Hymn of Praise to Osiris, the dweller in Amentet, Un-nefer within Abtu. Osiris Ani, whose word is truth, saith: "Hail, O my lord, who dost traverse (2) eternity, "and whose existence endureth for ever. Hail, Lord of "Lords, King of Kings, Prince, the God of gods who "(3) live with Thee, I have come unto Thee "Make thou for me a seat with those who are in the "underworld, and who adore (4) the images of thy ka "(5) and who are among those who [endure] for (6) mil-"lions upon millions of years (10) May no delay "arise for me in Ta-mera. Grant thou (11) that they "all may come unto me, great (12) as well as small. "Mayest thou grant unto the ka of Osiris Ani [the power] "to go into and to come forth (13) from the underworld; "and suffer him not to be driven back at the gates of the " Tuat."

II. A shrine wherein stands

Sekri-Asar neb shetait neter āa

Seker-Osiris, lord of the hidden place, the great god,

neb Neter-khert

the lord of the underworld.

He wears the white crown with feathers, and holds in his hands the sceptre 1, flail 1, and crook.

Hathor, Lady of the Underworld.

9. The goddess Hathor, in the form of a hippopotamus, wearing upon her head a disk and horns; in her right hand she holds a huge, blazing torch, and in her left the emblem of life. Before her are tables of meat and drink offerings and flowers. Behind the hippopotamus, the divine cow, Meh-urit, symbolizing the same goddess, looks out from the funeral mountain, wearing the menat on her neck. At the foot of the mountain is the tomb; and in the foreground grows a group of flowering plants.

Performance of the Ceremonies of Opening the Mouth at the Tomb.

10. Funeral ceremonies before the tomb. On the left is the *Kher heb*, or "Reader," who recites the funeral service, and he is followed by two mourners, six wailing women, and a servant bearing the staff, chair, and toilette (?) box of the deceased. On the right is a group of men performing the last rites. Before the door of the tomb stands the mummy of **Hunefer**; behind him, embracing him, stands Anubis, the god of the tomb; at his feet kneel his wife, "the lady of the house," Nasha, and his

daughter, to take a last farewell of the body. By the side of a table of offerings stand three priests: the Sem priest, who wears a panther's skin, holding in his right hand a libation vase, and in his left a censer; a priest holding up to the face of the mummy four vases of unguent; and a priest holding in his right hand the instrument refor



"opening the mouth," and in his left an instrument with which he is about to touch the mouth and eyes of the mummy. In the lower register are a cow and her calf,

two men bearing as offerings a vase of unguent and the thigh of an animal, a table of offerings, a sepulchral box, a leopard's skin, and a table upon which are arranged libation and other vases, vases of unguent, the *meskhet* instrument \sim , the *pesh-en-kef* instrument γ , the instrument γ , the instrument γ , the boxes of purification, the bandlet, the bundles of spices (?), the instruments *seb ur*, *temānu*, etc. On the rounded stele which stands close to the tomb, the deceased is seen standing in adoration before the god Osiris, and below are eleven lines of hieroglyphs, which read:—

"May Osiris, the governor of Amentet, the lord of "eternity, whose duration is everlastingness, the lord of of praises, the governor of the company of the gods, "may Anubis, the dweller in the town of embalmment, "the great god, the governor of the divine house, grant unto the double of Osiris Hunefer, who is greatly favoured by his god, the power to enter into and to come forth from the underworld, and to follow the god Osiris in "all his festivals of the new year, and to receive offerings of cakes, and to come forth into the presence [of the "god]."

THIRD EGYPTIAN ROOM.

This room contains: -1. A series of inner and outer coffins of a varied character belonging to the period which begins with the close of the XXVIth dynasty, about B.C. 530, and ends with the IVth century A.D. 2. Mummies of the same period, several of which are enclosed within brightly painted cartonnage cases, or decorated with coverings of blue-glazed faïence beadwork. 3. Mummies of the late Roman Period, with portraits painted on wooden tablets inserted in the bandages above the faces. 4. Massive rectangular wooden sarcophagi, on which are painted figures of the gods worshipped during the late Roman Period, and the Signs of the Zodiac, and texts in hieroglyphs and in Greek. 5. Painted shrouds, painted cartonnage head-cases for mummies, plaster portrait faces, hands and feet for laying upon coffins. 6. Mummies of children, some gilded, and some with portraits painted on the wrappings. 7. Wooden chests for Canopic jars, painted wooden boxes to hold ushabtiu figures, pectorals in painted cartonnage, and miscellaneous parts of coffins, etc.

pa-Khart, , the son of Nes-Khensuānkh, an official in the temple of the god Amen-Rā at Thebes, enclosed in a cartonnage case painted with the following scenes:—I, the goddess Nut; 2, the deceased being led into the presence of Osiris; 3, the celebration of a sacred ceremony; 4, Anubis standing by the mummy lying on a bier (i.e., part of the vignette of the

CLIst Chapter of the Book of the Dead); 5, the *Tet*, or sacrum-bone of Osiris, and the two figures of the sun-god Horus-Behutet; 6, the cow of Hathor, the dog-headed ape of Thoth, and the obelisk of Amen. From Kûrnah [Thebes]. After the XXIInd dynasty. [29,578.] [For the coffin, see First Egyptian Room, Wall-Case 44.]

2. Mummy and coffin of Heru , an incense-bearer in the temple of the god Khensu at Thebes; the name of his father was Un-nefer, and that of his mother Tethi. The blue and brown swathings are good examples of the coloured linen-work of Upper Egypt. The cover of the coffin is ornamented with a number of scenes in which are several of the gods who appear in the Book of the Dead, but are not usually painted on coffins. The scenes and inscriptions are most interesting, and illustrate differences between the ritual and general customs of the priests of Amen and those of the followers of other gods. Inside the coffin is a beautifully painted figure of Nut standing upon nine bows, signifying that she has put all her foes under her feet. From Thebes. After the XXIInd dynasty. [6659.]

STANDARD - CASE Z. 1. Mummy of Pef-āā-Khensu, , the son of Tchet-Heru-auf-ānkh, enclosed in a cartonnage case, painted with the emblem of Osiris, figures of the gods, etc. From Thebes. After the XXIInd dynasty. [6681.]

2. Mummy of Arit-Heru-ru priest of Horus, Anubis, and Isis, prophet of the god Seker, of the city of Apu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Menu, Ankh-un-nefer, grandson of Nes-Menu, great-grandson of Peta-Ast, all of whom held the same offices. His mother's name was As-ānkh. This mummy has a cartonnage head-case with a gilded face, and is covered with blue faience bead-work. From Apu

(Panopolis). XXVIth dynasty. [20,745.] [For the coffin, see Second Egyptian Room, Wall-Case 56.] (See Plate XX.)

3. Mummy of Tchet-ḥrà , the son of Peta-Amen, a high official and priest in the temple of the god Menu at Apu, or Panopolis [Akhmîm]. From Apu, or Panopolis. XXVIth dynasty, or later. [20,650.] [For the coffin of Tchet-ḥrà, see Second Egyptian Room, Wall-Case 59.]

khenem , the daughter of Peta-Khensu, a door-keeper in the temple of Amen-Rā at Thebes, and of the "lady of the house," Nes-Mut; covered with blue faience bead-work. [For the innermost coffin, see Second Egyptian Room, Wall-Cases 80 and 81; for the inner coffin, see Second Egyptian Room, Wall-Case 89; and for the outer coffin, see Second Egyptian Room, Wall-Cases 74 and 75. From Thebes. XXVIth dynasty.] [6692.]

- 2. Mummy of Ata-neb (), the son of Nesta-hra-ka-re, a man of foreign extraction. On the breast are a painted cartonnage pectoral with a figure of Nut in hollow work; an earthenware scarab with wings made of porcelain beads of various colours; and the remains of bead-work. XXVIth dynasty, or later, about B.C. 600. Presented by King George III, 1766. [6697.] [For the coffin, see Second Egyptian Room, Wall-Case 87.]
- 3. Mummy of Hu-en-Amen , an incense-bearer in the temple of the god Amen-Rā at Thebes, the son of Un-nefer, the son of Heru; the name of his mother was Uaa-neru, and that of his grandmother Nes-Khensu. From Kurnah [Thebes]. After the XXIInd dynasty. [6660.] [For the beautifully painted coffin, see First Egyptian Room, Wall-Cases 20 and 21.]

STANDARD-CASE BB. 1. Mummy of Peta-Amen and a door-keeper of the temple of Rā, and son of Asar-mes, the chief door-keeper of the temple of Rā, enclosed in a brilliantly painted cartonnage case, ornamented with figures of Osiris-Seker, Isis, Nephthys, Khnemu, etc., and with a scene of the deceased adoring Osiris. In the unpainted portion of the case, at the feet, the mummified intestines are probably preserved. From Thebes. XXVIth dynasty. [6682.] [For the coffin, see Second Egyptian Room, Wall-Cases 88 and 89.]

- 2. Mummy of a priestess of the god Amen-Rā at Thebes, enclosed in a cartonnage case, laced up the back, which is painted with figures of a hawk, Isis, Nephthys, and other goddesses. From Thebes. After the XXIInd dynasty. [25,258.]
- 3. Mummy of Amen-ari-arit and with a high official in the treasury, and overseer of the palace of Queen Amenartas, the wife of Piānkhi, king of Egypt about B.C. 700. Covered with blue faience bead-work. From Thebes. XXVth dynasty. [6999.] [For the innermost, inner and massive outer coffins, see Second Egyptian Room, Wall-Cases 54, 68 and 70.]

STANDARD-CASE CC. 1. Mummy of Ānkh-Ḥāpi O Normalia and of the "lady of the house," Ṭaṭa-nefer-hetep, a musician in one of the temples of Thebes. His cymbals were found lying on his mummy as here placed. [6710.]

- 2. Mummy-board on which are painted a figure of the goddess Nut and the sun's disk radiating light.
- 3. Wooden sarcophagus of Ānkh-Ḥāpi \(\) \(\) \(\) \(\) \(\) \(\) \(\) \(\) the son of Teḥuti-Maā and of the "lady of the house" \(\) Taṭa-nefer-ḥetep, painted with a number of unusual and interesting scenes. From Thebes. About A.D. 100. [6711.]



Mummy, with blue porcelain beadwork, etc., of Arit-Heru-ru, a priest of Horus, Anubis, Isis, and other gods.

[No. 20,745.]

XXVIth dynasty.

[No. 20,745.]
Third Egyptian Room, Standard-Case Z.

- **4.** Left hand and arm of a mummy of a person of high rank, the nails dyed with *hinna* juice; on the little finger is a gold ring, the bezel of which is a glazed steatite scarab set in a gold mount, and inscribed with a scorpion, the emblem of the goddess Serqet. From Thebes. XVIIIth or XIXth dynasty, B.C. 1500–1300. [29,780.]
- **5.** Right hand from the mummy of a poor person; on one of the fingers a common, rough, steatite scarab has been tied with a linen thread. From Thebes. After the XXVIth dynasty. [22,552.]
- **STANDARD CASE DD.** 1. Mummy of a priest or person of royal rank which has been made by steeping the body in bitumen. It was provided with a magnificently gilded cartonnage head-case, with pectoral, feet-case, etc., one of the finest examples of the class. The sandals and figures of jackals on the feet are noteworthy. From Apu, or Panopolis [Akhmîm.] About A.D. 200. [29,782.]
- 2. Painted wooden sarcophagus of Neb-utchat

 , the daughter of Nes-Menu, a chancellor of the god Menu, and of the "lady of the house," Meht-usekht, a sistrum-bearer in the Temple of Menu at Apu, or Panopolis. From Apu, or Panopolis [Akhmîm]. About B.C. 300. [29,779.]
- Roman lady loosely bandaged, and wrapped in a linen shroud ornamented with a painted portrait of the deceased, and with rough copies of ancient Egyptian symbols and figures of the gods. From Thebes. About B.C. 100. [6709.]

STANDARD-CASE EE. Rectangular wooden vaulted sarcophagus of Soter \bigcirc \bigcirc \bigcirc \bigcirc \bigcirc , archon of Thebes, a member of the noble family of Cornelius Pollius. His mother's name was Pimu. He was a relative of Cleopatra (Standard-Case JJ). The gilded figure of the hawk of Rā-Harmakhis, the rising sun, wearing a disk upon his head, which originally stood on the top of the sarcophagus, is on the floor of the case. On the outside are painted the Judgement scene, a ram-headed hawk, Amen-Rā in the form of a beetle with four rams' heads, the boat of the Sun, the visit of the soul to the dead body, figures of the gods of the underworld, etc. On the inside are the goddess Nut and the twelve signs of the zodiac. From Kûrnah [Thebes]. About A.D. 110. [6705.] [For the shroud and base-board, see Third Egyptian Room, Wall-Cases 105 and 106.7 (See Plate XXI.)

STANDARD-CASE FF. 1. Mummy of "the lady of "the house," Seshep-seshet, the daughter of Heru and of Ta-khent-Heru. The swathing of the mummy has been most carefully done. From Kûrnah [Thebes]. XXVIth dynasty. For the inner coffin, see Second Egyptian Room, Wall-Cases 85 and 86; and for the outer coffin, see Third Egyptian Room, Wall-Cases 134, 135. Presented by His Majesty King Edward VII, 1869. [22,814.] (See Plate XXII.)

2. Mummy of Heru-em heb , the son of Peta-Amen-neb-nest-taui and of the "lady of the house," Pestet. It is enclosed in a fine painted and gilded hollowwork cartonnage case, on which are shown, in relief: a pectoral, the winged beetle, emblematic of Rā-Harmakhis, the goddess Nut, the scene of the deceased lying on his bier, with his soul above him bringing him life, etc. On the soles of the feet a pair of papyrus sandals are painted. From Thebes. [6680.]



oman Period.

[No. 6705.]



Mummy and inner coffin of Seshep-seshet, a priestess at Thebes.

[No. 22,814.]

Second Egyptian Room, Wall-Cases 85 and 86; Third Egyptian Room, Standard-Case FF.

3. Mummy of a Graeco-Roman Egyptian lady, with painted portrait. From Memphis. About A.D. 150. [6713.]

STANDARD-CASE GG. 1 and 2. Wooden coffins of two unnamed persons of unusual shape and decoration. On the covers are painted the Beetle of Khepera with the solar disk, Isis and Nephthys, Anpu and Upuatu, jackalheaded, and two figures, probably the deceased and a god. On the sides of the coffins are figures of the Four Sons of Horus, and Anpu and Upuatu; each god holds the feather of Maāt β . From Asyût. XXVIth dynasty. [46,709, 46,710.]

3. Painted wooden sarcophagus of Heru-a , a prophet of Menthu, the son of Ankh-Heru-a, a prophet of Amen in the Apts, and of the lady Karema. On one end is a figure of the deceased receiving offerings from a priest clad in a panther skin; above are the utchats, or eyes of the Sun, and the emblems of eternity and "good "luck"; on the other end is the hawk of the god Seker-Osiris, and the jackal gods—Anubis and Up-uat. On each side are four shrines, in each of which stands the figure of a god; and on the rounded top the deceased is represented adoring various Theban gods. The principal scenes are:-1. The god Tem of Heliopolis in his boat. 2. The god Shu raising up Nut, or the heavens, from the earth-god Geb. 3. The four children of Horus or Osiris, and other gods. The texts are extracts from prayers in the Book of the Dead. From Thebes. XXVIth dynasty. [15,655.] For the inner coffin, see Second Egyptian Room, Wall-Case 58.] (See Plate XXIII.)

STANDARD-CASE HH. 1. Mummy of an unknown person in a shroud on which are painted figures of the gods and sepulchral designs and ornaments. On the breast is a wire framework, with gilded wooden and waxen figures of the gods Osiris, Isis, Nephthys, Anubis, Harpokrates,

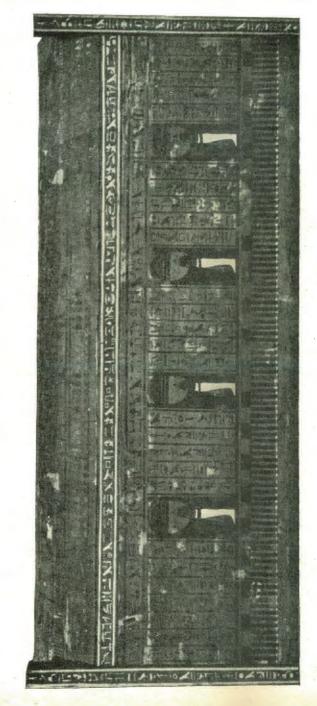
Horus, etc. This mummy probably belonged to the family of Cleopatra, who was surnamed Candace. From Thebes (?). About A.D. 100. [6714.] (See Plate XXIV.)

2. Mummy of Mut-em-mennu and a transport of the College of the god Amen-Rā at Thebes. Under the head is the pillow, which was found in the coffin. The swathing is a very fine piece of work, and is one of the best examples extant. From Thebes. About A.D. 100. [6704.] [For the coffin, see Second Egyptian Room, Wall-Case 77.] (See Plate XXV.)

3. Mummy of Heru-netch-tef-f , the son of Nekht-Heru-heb and the priestess Ta-nefer-hetep, a sistrum-bearer in the Temple of Amen-Rā at Thebes. The deceased was a "divine father" of Amen, and a prophet of the gods Horus, Isis, Anubis, and Menu, his father having held the same offices. The mummy is covered with a beautifully painted and gilded cartonnage case, on which are the emblems of the god Osiris, figures of the gods, the deceased lying upon his bier, and his resurrection. On the soles of the feet are figures of the typical foes of the Egyptian, which the deceased therefore would tread under foot. From Thebes. Between B.C. 500 and B.C. 350. [6679.] [For the inner coffin, see Third Egyptian Room, Wall-Case 131; and for the outer coffin, see Third Egyptian Room, Wall-Cases 94 and 95.]

STANDARD-CASE II. 1. Mummy, with gilded head-case and painted pectoral, swathed in narrow bands of linen, and wrapped up in the manner which was common in the Roman Period. The rectangular coffin is decorated with an imitation cornice, and its ends and sides are in a framework of unusual character. The mummy is probably the most modern in the Collection. From Upper Egypt. A.D. 300-400. [24,800.]

2. Rectangular wooden coffin, with vaulted cover, of unusual shape and design. On the one end are painted a



XXVIth dynasty.

Sarcophagus of Heru-a, a prophet of Menthu. Third Egyptian Room, Standard-Case GG.

[No. 15,655.]

figure of the mummy of the deceased lying upon its bier in a boat, protected by Isis and Nephthys; and on the other, figures of the deceased and her soul offering incense to Osiris in the presence of Isis and Nephthys. Inside the coffin are the mummies of a Graeco-Roman lady with a gilded head-case and her three children. From Upper Egypt. About A.D. 250. [29,783.]

STANDARD-CASE JJ. 1. Mummy of Cleopatra (Compart), surnamed Candace, a member of the family of Cornelius Pollius, archon of Thebes, in a painted shroud with portrait. Her comb is inserted in the bandages on the left side of the head, on which are the remains of a wreath. She lived eleven years, one month, and twenty-five days. From Kûrnah [Thebes]. About A.D. 100. [6707.]

2. Rectangular wooden vaulted sarcophagus of Cleopatra , who was surnamed Candace, a member of the family of Cornelius Pollius, archon of Thebes. On the outside are painted the Judgement scene, the scene of the deceased offering to Seker-Osiris, figures of the gods, etc.; the inside is ornamented with figures of the gods in bright colours; and on the base-board is the goddess Nut enclosed within a floral design. From Kûrnah [Thebes]. About A.D. 100. [6706.]

WALL-CASES 93-98 and 124-136 contain coffins and mummies which illustrate the funerary decorations of coffins from the close of the XXVIth dynasty to the beginning of the Ptolemaic Period, and the use of gold leaf and bright colours on coffins and cartonnage cases during the Ptolemaic Period. The coffins and mummies of the Roman Period will be found in Wall-Cases 99-114.

WALL-CASES 93-95. 1. Massive wooden outer coffin of Heru-netch-tef-f a prophet of the god Amen in the Apts (the modern Karnak), Horus, Isis, Anubis, Menu, and other gods, the son of Nekht-Heru-heb, a priest who held the same offices, and of Ta-nefer-hetep, a sistrum-bearer in the temple of Amen-Rā at Thebes. The entire coffin is painted black inside and out, and covered with extracts from the Book of the Dead and prayers traced in yellow. On the inside is a well-drawn figure of the goddess Nut, having some of the characteristics of Greek work of the period in Egypt. The face of this coffin resembles the face of the ordinary Sidonian sarcophagus, of which those of Tabnith and Eshmunazar are typical examples. For casts of these, see Wall-Cases 1 and 14 in the First Room of the Second Northern Gallery. From Thebes. Between B.C. 500-350. [6677.] [For the inner coffin, see Third Egyptian Room, Wall-Case 131; and for the mummy, see Standard-Case HH.]

2. Angle post from a black wooden rectangular sarcophagus made for the royal scribe Ptah-mes, with a hieroglyphic inscription painted in yellow. The deceased prays, "Open thou mine eyes,"

wall-case 96. 1. Painted wooden coffin of Nesta-utchat and a with a portion of the Judgement scene, in which the deceased is being led into the presence of the gods; the scene of the deceased lying upon her bier; and several short prayers for funerary offerings, etc. The wooden face, which is carved out of hard wood and pegged to the coffin, is a fine example of its kind. From Thebes. XXVIth dynasty. [22,813B, 22,813C.] [For the mummy and innermost coffin, see Wall-Cases



Mummy of an unknown person, showing gilded figures of the gods on a wire frame, Graeco-Roman Period. [No. 6714.] Third Egyptian Room, Standard-Case HH.



Mummy of Mut-em-mennu, a priestess of Åmen-Rā at Thebes.

[No. 6704.] Graeco-Roman Period.

Third Egyptian Room, Standard-Case HH.

61 and 62 in the Second Egyptian Room; and for the massive outer coffin, see Wall-Case 76 in the same room.]

- 2. Portion of a cover of the outer coffin of Peţaher-p-Heru, From Thebes. XXVIth dynasty. [55,325].
- 3. Cartonnage case of Tchet-Heru-auf-ankh

 of a ram-headed vulture, Horus, Isis, Nephthys, the four children of Horus, and other deities, and with symbols of "life" and "protection." In the Ptolemaic Period this class of cartonnage entirely superseded the inner coffin of earlier times. From Thebes. From B.C. 400 to B.C. 300. [6684.]

wall-cases 97 and 98. 1. Mummy of Penpi,

or Penpeti, or Penpeti, a "divine father"
in the temple of the god Amen-Rā at Thebes, enclosed
in a cartonnage case, painted with:—I, a hawk with
outspread wings; and 2, figures of hawk-headed deities.
From Thebes. After the XXVIth dynasty. [6685.]

- 3. Painted cartonnage case of a priestess, with an inscription containing a prayer to Osiris, Isis, and Anubis, for funerary and other offerings. On the red ground on each side of the text are painted figures of forty of the gods of the Judgement Hall of Osiris; figures of the great gods and goddesses, and of animals sacred to them; the

snake earth-gods carrying along the mummy of the deceased; the deceased lying on her bier attended by Anubis, etc. From Edfu. Roman Period, about the first century A.D. [29,583.] (See Plate XXVI.)

WALL-CASES 124-136. 1. Outer coffin of Seshepseshet , the daughter of Heru and Takhent-Heru. On the outside of the cover are painted:—1. The weighing of the heart of the deceased; 2. Thoth introducing the deceased to Osiris, behind whom stand his company of gods; 3. Anubis, standing by the bier of the deceased; 4. Figures of gods of the Pylons, and of the Four Sons of Horus; 5. Inscriptions containing prayers for funerary offerings. On the inside of the cover are a figure of Ra, who stands inside an oval formed by the serpent Mehen, figures of Isis and Nephthys, and the symbol of eternity Q. For the mummy, see Third Egyptian Room, Standard-Case FF, and for the inner coffin, see Second Egyptian Room, Wall-Cases 85 and 86. Presented by His Majesty King Edward VII, 1869. From Kurnah [Thebes]. XXVIth dynasty. [22,814.]

2. Painted inner coffin of Tchet-Ast-aus-ankh

Quantification of Tchet-Ast-aus-ankh

in the daughter of Ta-aa, ornamented with a figure of Nut, the Judgement scene, the funerary chamber, in which the deceased lies on a bier, etc. The large, coarse hieroglyphic texts are prayers for funerary and other offerings. On the inside of the coffin is a handsome figure of the hawk-headed god Seker-Osiris, copied from an ancient source; and by his side stand Isis and Nephthys. From Thebes. XXVIth dynasty. [6689.]



Painted cartonnage case of a priestess, Graeco-Roman Period.
[No. 29,583.] Third Egyptian Room, Wall-Case 98.

except for the brief inscription on the sides, the body of the coffin is without ornament. On the inside is a figure of the goddess Nut. From Thebes. XXVIth dynasty. For the inner coffin and mummy, see Second Egyptian Room, Wall-Cases 77 and 78. [6675.]

4. Wooden inner coffin of Heru-netch-tef-f a prophet of the god Amen in the Apts, Horus, Isis, Anubis, Menu, and other gods, the son of Nekht-Heru-heb, a priest who held the same offices, and of Tanefer-hetep, a sistrum-bearer in the temple of Amen-Rā at Thebes. The face is gilded, and on the breast hangs a gilded pectoral. Below these are a number of lines of hieroglyphs which record the name, genealogy, and offices of the deceased, etc. This coffin is remarkable for its form and ornamentation, and for the numerous astronomical texts and pictures which are painted inside the cover. Here we have figures of the gods of the constellations, and of the planets, Signs of the Zodiac, and the Dekans, also copies of scenes from the Book of Gates and the Book Ammi Tuat. The face resembles the face of the ordinary stone Sidonian sarcophagus, of which those of Tabnith and Eshmunazar, King of Sidon, B.C. 360 (see the casts in the Second Northern Gallery), are typical examples, and for this reason the date of the coffin is supposed to lie between B.C. 500 and B.C. 350. From Thebes. [6678.] [For the mummy, see Third Egyptian Room, Standard-Case HH; and for the outer coffin, see Third Egyptian Room, Wall-Cases 94 and 95.7 (See Plate XXVII.)

5. Mummy and coffin of Peta-Khensu the son of Ari-Heru and of the "lady of the house," Renpetnefer; both father and son held a high priestly office in the temple of the god Menu at Apu, or Panopolis. The mummy is provided with a head-case, collar, pectoral, etc., similar to those seen on the mummy of Tchet-hra in Case 128. The face of the coffin is gilded, and upon the breast are

an elaborately painted collar and pendent pectoral; below these are the goddess Nut, and a scene of the deceased lying upon a bier and overshadowed by a winged disk, with Nephthys and Isis mourning at the head and feet. On the foot of the coffin is a bull, type of Osiris, standing among lotus plants, and bearing the mummy of the deceased upon his back. (Apu-Panopolis.) Ptolemarc Period. From Akhmîm. [29,777.]

- **6.** Cartonnage case of the mummy of a girl; painted with figures and emblems of the gods, the Judgement scene, etc. The space where the name of the deceased should come, with the prayer for funerary offerings, is left blank. From Thebes. Late Ptolemaïc Period, about B.C. 100. [6687.]
- 7. Beautifully painted cartonnage case of the mummy of an unknown priestess; with an inscription containing a prayer to Rā-Harmakhis, Tem, Ptaḥ-Seker-Āsar, and Un-nefer (i.e., Osiris) for funerary offerings. The face is painted flesh colour, and the head-dress is ornamented with lotus-flowers, rosettes, etc. Below the collar or pectoral are figures of Horus-Beḥuṭet in the form of a winged disk with pendent uraei; Ptaḥ-Seker-Āsar, the triune god of the resurrection; winged serpents, emblematic of the goddesses Isis and Nephthys; the soul of the deceased in the form of a human-headed hawk; and emblems of "life," the eyes of the sun, etc. From Thebes. Ptolemaïc Period, about B.C. 300. [6686.] (See Plate XXVIII.)
- 8. Mummy and coffin of Tchet-hra the son of Psemtek (Psammetichus?) and of the "lady of "the house," Ast-Heru. The mummy has a blue and gilded cartonnage case for the head; a painted linen and plaster collar; a pectoral, on which are painted the scene of the adoration of the emblem of Osiris, and figures of the four children of Horus; six plaques, on which are painted figures of the goddesses Isis and Nephthys and



Coffin of Heru-netch-tef-f, a prophet of Amen-Rā at Thebes, XXVIth dynasty or later.

[No. 6678.]

Late Period.

Third Egyptian Room, Wall-Case 131.



Painted cartonnage case of an unknown priestess, about B.C. 300.
[No. 6686.] Ptolemaïc Period.
Third Egyptian Room, Wall-Case 125.

the four children of Horus; a covering for the feet, with figures of Anubis and Up-uat; and two small plaques, on which are painted the amulets of the backbone of Osiris, and the *Tet* amulet of Isis. The coffin is brightly painted and ornamented with figures of the gods and a short inscription containing prayers for funerary offerings, etc., and symbols; at the foot are the circle and bar, which typify eternity. From Apu, or Panopolis [Akhmîm]. XXVIth dynasty, or later, about B.C. 550. [29,776.] (See Plate XXIX.)

9-11. Mummy and inner and outer coffins of Nes-Menu ; the son of I-em-hetep and Nes-Tefnut; with gilded face. Traced with yellow paint upon a black ground are figures of the goddess Nut and other deities, the hawk of Horus, the vulture of Mut, and a number of short prayers for funerary and other offerings. A very interesting example of the period immediately preceding the Macedonian conquest of Egypt. From Akhmîm [Panopolis]. XXVIIIth dynasty. [29,581, 29,582.] (See Plate XXX.)

12. Rough wooden coffin containing the mummy of a man, now imbedded in plaster; the iron bands and hinges are modern. The bandages have been partially removed. On the fragments of the hollow-work pectoral which remain are painted the Judgement scene, a figure of Nut, a scene of a religious ceremony in connection with the *Tet*, etc. This coffin and mummy are said to have been in the possession of Nell Gwyn. They were probably found at Thebes, and belong to the period of about B.C. 400. Presented by the Earl of Bessborough, 1837 (?). [6957.]

WALL-CASES 99-114.

WALL-CASE 99. Wooden cover of a coffin, on which is carved the figure of a Roman official, wearing a loose cloak. The hair is clipped short, and the eyes were

probably inlaid. The right arm is bent over the breast, and the left hangs by his side. His feet are bare, and they rest on a kind of rectangular pedestal. On the front of this pedestal is drawn in outline a human-headed soul; the name of the deceased is given in the two short lines of text near the head of the soul, but it is illegible. Roman Period. [55,022.]

WALL-CASES 99 and 100. 1. Brightly painted coffin of a person (woman?), whose name is illegible. The deceased wears a heavy wig, with a scarab holding the solar disk over the forehead. A massive pectoral covers the breast, and a smaller pectoral is suspended from the necklace. Beneath the pectoral are: (I) the goddess Nut, holding in each hand; (2) Anubis standing by the bier of the deceased; (3) figures of eight gods; and (4) figures of Anubis and Upuatu guarding the funeral coffers which contain the viscera. Down the front is a line of hieroglyphs, many of which are illegible.

On the sides of the cover are figures of the Four Sons of Horus, and the winged uraei of the goddesses of the South and North. On the back of the coffin, outside, is a line of hieroglyphs in which Rā-Ḥeraakhuti and Ptaḥ-Seker-Asar are entreated to grant sepulchral offerings. From the Oasis of Khârgah. Roman Period. Third or fourth century A.D. [52,949.] (See Plate XXXI.)

2. Painted linen covering of the mummy of Seusertsetes, a priestess, the daughter of Rir, the chancellor of the city of Apu (Panopolis), and the lady Nes-Khensu.

The pattern with diagonal lines represents bugle bead-work. On the breast is the beetle of Khepera holding the solar disk, and between his hind legs is the symbol of eternity Q. On each side of the line



Coffin of Tchet-ḥra, alpriest of Panopolis, XXVIth-XXXth dynasty.
[No. 29,776.] Third Egyptian Room, Wall-Cases 128, 129.



Inner coffin of Nes-Menu, XXVIIIth dynasty.
[No. 29,581.] Third Egyptian Room, Wall-Cases 125, 126.

of inscription are figures of two of the Four Sons of Horus. In late times painted figures took the place of the faience figures which were laid on mummies. From Akhmîm. Late Ptolemaïc Period. [17,177.]

WALL-CASE 101. Rectangular painted linen shroud of a person unknown. The god Osiris is represented full face, and standing within a shrine having a deep cornice, above which are figures of the "living uraei." The scenes painted on each side of the god are of a miscellaneous character, and among them may be mentioned: the weighing of the heart of the deceased; Thoth, Āmemit, and Osiris; the deceased sowing and reaping, and the treading out of corn by an ox of unusual shape; the drawing of water from a well by means of the shaduf, etc. Roman Period. [30,092.]

WALL-CASE 102. Rectangular painted linen shroud which was made for the mummy of a woman, whose name is unknown. The deceased wears a heavy black wig, gold earrings, bangles inlaid with precious stones, and a long close-fitting garment which reaches to her ankles. Above her head are painted the winged disk, and on her body the Vignette of Chapter CLI of the Book of the Dead, and several figures of gods, amulets, etc. The pink colour of her garment suggests that it was made of linen dyed with the famous Tyrian purple. Roman Period. [24,908.]

WALL-CASE 103. Painted linen shroud which was made for the mummy of a young man. The deceased wears a long purple linen garment, decorated with a pattern which is intended to represent bugle bead-work. A human-headed hawk, representing his soul, stands on each shoulder. On each side of the space which was left blank for an inscription are painted figures of several of the gods of the dead. Roman Period. [26,453.]

On the floor of Wall-Cases 100-103 are: 1-3. The unwrapped mummies of three children, whose bodies were gilded. Roman Period. [30,362, 30,363, and 30,364.]

- 4. Poorly made mummy of a child (boy?) in a terracotta coffin. The hands of the deceased are crossed over the breast. In the right hand he holds a cross, which is attached to a rope tied round his waist, and in the left hand a lotus flower (?). The cross suggests that the deceased was the son of a Christian, and here the cross and the lotus flower take the place of the and the , which the pre-Christian Egyptians are represented as holding on their coffins. Late Roman Period. [54,051.]
- 5. Painted cartonnage case containing the mummy of a child. The deceased wears a pectoral, each side of which is decorated with the head of the hawk of Horus. Roman Period. [54,057.]

WALL-CASE 104. 1. Vaulted wooden cover of the sarcophagus of Cornelius, an archon who flourished at Thebes in the first or second century A.D. The outside is decorated with figures of gods of the dead, and on the inside is a figure of the goddess Nut, under whose protection the deceased was supposed to lie. The greater part of the hieroglyphic inscription on the outside of the cover is illegible. [6950A.]

2. Wooden base-board of the sarcophagus of Cornelius conditions of the sarcophagus of Cornelius conditions of the figure of a goddess in the form of a Graeco-Roman of the first or second century; above her is the winged disk. About A.D. 110. From Kurnah [Thebes]. [6950.]

3. Portion of the wrapping from the breast of the mummy of a young Graeco-Egyptian girl, on which is painted a Christian cross + . From Lycopolis (Asyût). Late Roman Period. [55,056.] Presented by Sir H. Rider Haggard, 1921.

4. Wooden sepulchral memorial board, roughly shaped to represent a mummy. On the obverse are painted in black: (1) the scene of the soul visiting its body, which



Painted wooden coffin of a woman. From the Great Oasis (Al-Khârgah).

[No. 52,949.]

Third Egyptian Room, Wall-Cases 99 and 100.

lies on a bier; (2) the four Canopic Jars; (3) a group of seven gods, standing upright and holding sceptres. Below these are several lines of hieroglyphic text, containing extracts from the SHAI EN SENSENU, or "Book "of Breathings," in which the happiness of the deceased in Amenti, or the Tuat (i.e., Underworld), is described. On the reverse is a scene in which light is falling upon the mummy of the deceased from a god, who is called "Rā, Lord of Heaven" represented in the form of a man with four rams' heads; above these is the solar disk, with uraeus, resting on a large pair of horns. On each side of him is a goddess, with hands raised in adoration: these are probably Isis and Nephthys, and the god seems to unite the attributes of Rā and Osiris. Below this scene are painted fifteen rows of gods, each containing five gods; these are the Seventy-Five Forms of Ra, the Sun-god. Roman Period. [36,502.]

5. Memorial board similar to the preceding, but with figures and inscriptions on one side only. On it are painted: (1) the hawk of Ra, with outstretched wings, wearing a gilded disk; (2) the signs $\frac{1}{1}$, $\frac{1}{2}$, meaning "life," "serenity," and "stability"; (3) the god Anubis standing by the mummy of the deceased, which lies on a bier; (4) thirty-nine lines of Demotic text. Roman Period. Portions of the figures are painted in colours and gilded. [35,464.]

wall-cases 105 and 106. 1. Wooden base-board, or "mummy board," of the sarcophagus of Soter of the sarcophagus of soter, on which is painted a figure of the goddess Nut, who in the line of hieroglyphs down the front describes herself as the "great mother," and promises the deceased freedom of movement in the Underworld, and sepulchral offerings. About A.D. 110. From Kûrnah [Thebes]. [6705.] [For the sarcophagus, see Case EE.]

2. Painted linen covering stretched on a frame, which was found laid upon the mummy of Soter of the way an archon of Thebes, the son of the lady Pimet " and a member of the noble family of Cornelius of the same city. Soter was a relative of the lady Cleopatra, whose mummy is exhibited in Case JJ. On the linen is a figure of the god Osiris, with all his attributes of royalty and dominion; above whom are Thoth and Horus pouring out libations. On one side are Isis and two of the children of Horus, and on the other are Nephthys and the other two children of Horus. About A.D. 110. From Kûrnah

3. Roughly made coffin painted with the figure of a serpent, etc., and the mummy of a Graeco-Roman baby in a wrapping, on which is painted a portrait of the deceased. Third century. From Memphis (?). [6715.]

[Thebes]. [For the sarcophagus, see Case EE.] [6705A.]

WALL-CASES 107-109. 1. Mummy of Artemidorus, a Greek settler in Egypt; enclosed in a plaster-case painted bright red, and gilded with scenes in imitation of those found on mummies and coffins of the ancient period. In the first century after Christ it was the fashion to insert painted portraits of the deceased on the cartonnage cases, and the custom was continued down to the second or third century, when plaster portraits took their place. The portrait of Artemidorus is a fine example. Below the gilded collar or pectoral are two figures of the goddess Maāt, and the Greek inscription APTEMIAWPE EYYYXI, "O Artemidorus, farewell." The scenes represent (1) the mummy of Artemidorus on his bier; by the side is Anubis, and Nephthys and Isis stand at the head and foot; (2) Thoth and Horus performing a ceremony before the crowned emblem of the god Osiris; (3) the soul revisiting the dead body, and its resurrection in the form, and with all the attributes, of Osiris; (4) the winged disk; and (5) between the feet,



Mummy of Artemidorus, a Greek settler in Egypt, with painted portrait, Roman Period, A.D. 300. Third Egyptian Room, Wall-Case 107.

[No. 21,810.]

the atef crown, or crown of Osiris. About A.D. 300. From the Fayyûm. [21,810.] (See Plate XXXII.) Presented by H. Martyn Kennard, Esq., 1888.

2-4. Three painted cartonnage cases for the mummies of a Greek and his two wives, probably the best examples of this kind in Europe. The head-dress and collar of the man, which are studded in imitation of precious stones, indicate that he was a person of high rank; the face is clearly a portrait. On the breast are painted figures of Osiris, Horus, Apis, Asar-Hāpi, Thoth, Khnemu, etc.; and scenes of the deceased lying upon his bier and attended by Anubis and the four children of Horus; guarded by ram-headed, jackal-headed, and serpent deities; and guarded by Anubis. The cartonnage cases of the two wives have gilded faces and necks. dress is a long tunic reaching to the ankles, and highly ornamented in front, and a small cape with ends falling over the shoulders. Both ladies wear heavy jewellery. Along the borders of the second case are painted figures of the ancient gods of Egypt, but drawn and disposed in a way that shows that the artist had no idea of their meaning; and the name of the deceased is written in Demotic characters on the left shoulder. The cartonnage of the first of these two cases is largely composed of fragments of papyrus inscribed with writing in Greek of the second century. About A.D. 200. From Apu, or Panopolis [Akhmîm]. [29,584-29,586.] (See Plates XXXIII and XXXIV.)

5. Wooden coffin of a girl; probably the daughter of one of the two ladies mentioned in the preceding paragraph. Over her yellow tunic is a robe of red cloth or silk, trimmed with a green material; and on the wrists are snake-bracelets. On the sides of the coffin are painted figures of the deceased offering to the gods Osiris, Anubis, Seker, Amen, Isis, Nephthys, Uatchit, Nekhebit, Shu, and the four children of Horus. Notwithstanding the late period of the coffin, these are very

accurately painted. On the foot, which projects considerably, is painted a winged disk with two hands, each holding a palm branch, from which hangs the symbol of the thirty-years' festival. Between the upraised arms is the emblem of "life." About A.D. 200. From Apu, or Panopolis [Akhmîm]. [29,587.]

6 and 7. Two portraits of Graeco-Roman ladies painted on panels for insertion in the bandages over the faces of the deceased. About A.D. 100. From Memphis. [5619 and 29,772.]

WALL-CASE 110. 1. Painted cartonnage case for the mummy of a child, whose name is written in Demotic characters below the left hand. From Apu, or Panopolis [Akhmîm]. About A.D. 200. [29,589.]

- 2. Mummy of a Greek child enclosed in a casing of bitumen and plaster, wrapped in linen coverings, painted with scenes of the deceased adoring the principal gods of Egypt; over the face is a painted portrait of the deceased. From the Fayyûm. About A.D. 200. [21,809.] Presented by H. Martyn Kennard, Esq., 1888.
- 3. Wooden coffin of a child of high rank, made in the form of the god Osiris. The face is gilded, and over the forehead are the asps (uraei), and winged disks and asps typical of royal birth or rank. In the hands are the crook and flail, symbols of dominion and sovereignty; and on the breast is a deep collar, with finials of hawks' heads. From the neck is suspended a pectoral, upon which are a scarab and two hawks with disks in relief: and near this are painted figures of the four children of Horus. The line of hieroglyphs, in black, on a green ground, is illegible. The diamond pattern painted on the coffin represents the blue porcelain bead-work which was commonly laid over mummies from the XIXth to the XXVIth dynasties. [See Standard-Cases 2 and AA in the Third Egyptian Room.] This coffin has not been opened. From Apu, or Panopolis [Akhmîm]. About A.D. 200. [29,588.] (See Plate XXXV.)



Painted papyrus mummy-case of a Graeco-Egyptian official, Roman Period.
[No. 29,584.] Third Egyptian Room, Wall-Case 107.



Painted papyrus mummy-case of a Graeco-Egyptian lady, Roman Period.
[No 29,585.] Third Egyptian Room, Wall-Case 109.

- 4. Painted cartonnage case for the mummy of a young girl; ornamented with figures of the goddess Nut, the hawk of Horus, etc. From Apu, or Panopolis [Akhmîm]. About A.D. 200. [29,590.]
- 5. Mummy of a Greek child, prepared with bitumen; with a gilded cartonnage covering for the head and shoulders. On the bandages are painted scenes of the deceased offering to Osiris and other gods, and the Judgement. Above the feet are the funeral boat, and the deceased lying upon the bier, by the side of which stands Anubis. The child carries a bunch of red flowers in the left hand, a funeral custom in the East from time immemorial. From the Fayyûm. About A.D. 200. [22,108.]
- 6 and 7. Pieces of cords, with leaden seals, which were fastened to mummies during the Graeco-Roman period when they were pledged for debt. First or second century. [6511 and 29,775.]
- WALL-CASES 111-113.—First Shelf. 1. A series of heads, hands, feet, and other portions of human mummies arranged in glass jars. About B.C. 1500 to the Roman Period. [6719-6722, 6728, 54,740-54,742.]
- 2. A series of painted cartonnage head cases for mummies, many having gilded faces. Ptolemarc and Graeco-Roman Periods. [51,146, 51,147, 50,668, 29,474, 49,376, 29,476, 24,402, 54,058, 30,093.] Nos. 51,146 and 51,147 were presented by the Egypt Exploration Fund, 1912; No. 24,402 by C. Ingram, Esq., 1885; and No. 54,058 by E. L. Gruning, Esq., 1915.

Second Shelf. 1. Seven cases for the heads of mummies made of wood, plaster and cartonnage; five of them have gilded faces, and two of them inlaid obsidian eyes. XXVIth dynasty to the Roman Period. [21,807, 22,109, 22,912, 29,472, 29,770, 7017, 41,604.] No. 21,807 was presented by H. Martyn Kennard, Esq., 1888.

2. Eleven portrait heads of painted plaster. In succession to the practice of inserting a painted portrait of the deceased in the cartonnage casing, an instance



No. 24,781. Painted plaster head of a man from a coffin.

of which is seen in the mummy of Artemidorus (see Wall-Case 107), a fashion appears to have grown up, in the third century A.D., of affixing a head and hands and feet, moulded in plaster, to the coffin, now made in rectangular form of plain wood. The heads here exhibited are generally very fine specimens; and most of them are probably portraits of persons of Greek and Roman blood. Third century A.D. From Upper Egypt. 24,902, 29,477, 24,779, 24,780, 24,903, 24,904, 26,799, 24,781, 24,901, 30,723, 6959.

3. Painted plaster portrait face from the cartonnage covering, and skull from the mummy of an official. Roman Period. Early second century A.D. [30,845, 30,846.] Presented by the Egypt Exploration Fund, 1899.

2. Four skulls (one presented by Dr. Bowring, 1838)



Wooden coffin of a child.

[No. 29,588.]

Roman Period.

Third Egyptian Room, Wall-Case 110.

and the head of a mummy; the last named was presented by Lady William Cecil, 1909. [6649, 48,973-48,976.]

- 3. Right hand of a mummy wearing a gold ring with a scarab on the third finger. [50,990.] Presented by the Lady William Cecil (Baroness Amherst of Hackney), 1912.
- 4. Eight painted cartonnage cases for the feet of mummies; four of them are gilded. Ptolemarc and Graeco-Roman Periods. [7019, 21,808, 22,110, 29,473, 29,475, 50,668, 51,146, 51,148.] No. 21,808 was presented by H. Martyn Kennard, Esq., 1888.
- 5. Human femur broken and badly joined during life. From Abydos. [37,340.] Presented by the Egypt Exploration Fund, 1902.

On the floor of the case are:—1. A group of the mummies of children, coffins, etc. [54,052, 54,053.]

- 2. Mummy of an unknown person; at the feet are portions of the intestines, which have been mummified separately. This mummy was found in the coffin exhibited in the First Egyptian Room, Wall-Cases 8 and 9, but the coffin is probably some fifteen hundred years older than the mummy. About B.C. 250. From Thebes. [29,778.]
- 3. Small wooden coffin made up in modern times from pieces of ancient wood; enclosing a baby mummy, which is also a forgery. From Thebes. [6951.]
- 4. Unrolled mummy of Ānkhpakhart, the son of Ānkh-f-en-Khensu, a prophet of Menthu, the War-god of Thebes, and of the lady Mut-hetep. He was a member of the order of priests who ministered monthly in the temple of Amen-Rā, the King of the Gods at Thebes. In the left side of this mummy is the opening through which the viscera of the deceased were withdrawn to be mummified separately. This mummy was unrolled by the late Dr. Birch, at Stafford House, on 15th July, 1875. From Thebes. XXVIth dynasty, about B.C. 600. [24,958.] Presented by His Grace the Duke of Sutherland, 1893.

WALL-CASES 115-121. A series of painted wooden funerary chests to hold ushabtiu figures, and coffers to hold sets of Canopic Jars which held the mummified organs of the human body, and secured for the dead the protection of the Four Sons of Horus. XIIth to the XXVIth dynasty. The most interesting of these are:-First Shelf. 1. Funerary chest of Huinefer [8556.] 2. Chest of Merttefti the daughter of the Ka priest Tche-her, painted with figures of the Four Sons of Horus. [37,339.] 3. Chest of Asti $\int_{0}^{\infty} \left| \left\langle \left\langle \left\langle \right\rangle \right\rangle \right| \right|$, a singer in the temple of Amen-Rā at Thebes. [8543.] 4. Plain wooden coffin from which the paintings have been removed. [35,469.] 5. Chest, with scenes representing the adoration of the Tet of Osiris, the hawk of Horus-Rā, and rows of the amulets symbolic of Osiris and Isis. [35,762.] 6. Terra-cotta chest made for a singing-woman of Amen-Rā called Mut-em-ant On the covers is written "Osiris, Lord of Eternity, "Governor of Everlastingness," XXIst or XXIInd dynasty. [29,675.] 7. Painted chest, with three divisions, of Mut-Anu The state of Amen-Mut-Khensu at Thebes, with scenes in which the deceased is adoring Rā, Maāt, Isis, etc. XXIst dynasty. [8527.] 8. Rectangular chest made for Peta-Amen-nebnest-taui, the son of Petaas (?) and Isis. Late Period. [8533.] 9. Black painted chest of Tchet-Amen-as-ankh , a singing-woman of Amen-Rā. XXIst dynasty. [8540.] 10. Rectangular chest of Ast-en-Khebit \int_{0}^{∞} www \otimes \int_{0}^{∞} , a sistrum-bearer () \otimes () of Amen-Rā . This chest contains several dried pomegranates.

XXIst dynasty. [8532.] 11. Wooden chest, uninscribed, painted with red and green stripes on a white ground. Late Period. [55,326.] 12. Rectangular painted chest, with cover, of Sārut(?), the daughter of Uasarken, a singer of Amen. On the sides are painted scenes and texts relating to the worship of Isis, Nit, Serqit, etc. XXIst dynasty. [8539.] 13. Rectangular chest, with cornice, of Mut-àri-tas Amen-nebnest-taui, filled with dried fruits. XXIst dynasty. [8531.] 14. Rectangular wooden chest, uninscribed. Late Period. [47.573.]

Second Shelf. 1. Brightly painted wooden ushabti box of Hent-Mehit, $\overset{\bigcirc}{\sim}$ $\overset{\bigcirc}{\sim}$ $\overset{\bigcirc}{\sim}$ $\overset{\bigcirc}{\sim}$ $\overset{\bigcirc}{\sim}$ $\overset{\bigcirc}{\sim}$, a singing-woman of Amen, decorated with scenes in which the deceased is adoring the gods. This box has two covers, and contains twelve painted wooden ushabtiu figures. XXth or XXIst dynasty. [41,548.] 2. Wooden knob of a sepulchral box of Amenhetep III, [41,510.] 3. Wooden knob of a sepulchral box of Queen Ti [41,508.] 4. Wooden knob of a sepulchral box of Merenptah (Menephthah) [41,509.] Nos. 2-4 were presented by Sir John Evans, K.C.B., 1905. 5. Sepulchral chest, with cover, on which rests a figure of the hawk of Horus, or Ra; uninscribed. [38,139.] 6. Wooden ushabti box, with two divisions, of Hent-Mehit, a singing-woman of Amen. Inside it are ten painted wooden ushabtiu figures. XXth or XXIst dynasty. [41,550.] 7. Sepulchral chest, with a hawk on the cover, painted with figures of the gods of the dead. Late Period.

[43,434.] **8.** Part of a panel of a wooden sepulchral chest, with figures of Anubis and the deceased. XXth dynasty.

[8557.] 9. Painted wooden ushabti box of Hent-Mehit (see Nos. 1 and 6 on this shelf). XXIst dynasty. [41,549.] 10. Part of a panel of a sepulchral chest of Hāpi-āa, a scribe in the "House of Amen-Rā." XIXth dynasty. [23,069.] 11. Painted wooden chest of Ari-Her-reru, Ari-Her-reru, an officer of Amen-Rā. XXth dynasty. [8535.] 12. Wooden chest, in the form of a pylon, on which are painted symbols of Osiris and Isis; uninscribed. XXVIth dynasty. [43,433.] 13. Wooden chest, with cornice, on the sides of which are painted, in vellow on a black ground, a series of figures of the principal gods of the Underworld who were worshipped during the Graeco-Roman Period. The texts are extracts from the funerary works then in vogue, and describe the felicity which the body, soul and spirit of the deceased will enjoy. The chest was made for Tehuti-ari-tas Graeco-Roman Period. [8538.] 14. Wooden chest, on which are painted in yellow outline a series of figures of the gods of the dead, including the Seven Spirits of Chapter XVII of the Book of the Dead, and funerary texts. It was made for P-āāni of Amen, scribe of Amen, prophet of Sebek, the son of Her, a prophet of Khensu-in-Thebes Nefer-hetep. The deceased had the title of --- . Late Period. [8537.]

On the floor of the cases are:—1. Wooden chest made for a prophet of Menthu, lord of Thebes, whose name is obliterated. The sides are painted with perpendicular stripes in red, green, yellow, etc. Late Period. [8536.]

2. Painted ushabti box of Bak-en-Mut

a priest, who with his wife Mut-em-uaa

a singer of Amen, is represented receiving celestial water

from the goddess Nut or Hathor, who stands in the Great Tree of heaven. XXIst dynasty. [8526.] 3. Black painted ushabti box of Hermes MING. XXVIth dynasty. [8529.] 4. Black painted ushabti box of Tchet-Khensu-af-ankh taui (sic) , the son of Nes-Amen. Late Period. [8530.] 5. Black painted ushabti box, uninscribed. [8541.] 6. Black painted ushabti box of Ankh-f-en-Khensu ?. [43,436.] 7. White painted ushabti box, in three divisions, uninscribed. [24,893.] Presented by the Egyptian Government, 1893. 8. Ushabti box, similar to the preceding, made for Nesinebtaui ,, a singing-woman of Amen. XXIst dynasty. [24,894.] Presented by the Egyptian Government, 1893. 9. White painted ushabti box of Amenhetep, a divine father, and a door-keeper in the Temple at Karnak, the son of And a divine father of Amen-Rā; his wife was called Merit-Amen This box contains 182 coarsely made blue-glazed farence ushabtiu figures, to show which a portion of the cover has been removed. XXIst dynasty. [35,289.] 10. Portion of a painted funerary chest which was made for a priest whose name is illegible; on it are figures of Osiris, the jackals of Anubis and Upuatu, Horus, etc. Roman Period. [8555.] 11. Painted wooden ushabti box, on which are figures of Isis and Nephthys, the Utchats or Eyes of Ra, etc. XXVIth dynasty. [35,764.] 12. Brightly painted funerary chest with figures of Horus and Thoth addressing the deceased, the Four Sons of Horus, and the Sacred Tree of Osiris. Roman Period. [43,435.] 13. Brightly painted funerary chest, with cornice. On the sides are painted two winged disks, a pair of folding doors, with bolts, the Tet of Osiris. and figures of several of the gods of the dead. It was made for I-em-hetep , who appears to have been a royal personage. Roman Period. [57,276.]

On the back of Wall-Case 118 are:—1. Portion of a wooden shrine, with pillars, cornice, and row of 25 uraei wearing disks on their heads. Roman Period. [55,327.]

2. Portion of a wooden shrine, with cornice. Roman Period. [36,905.] 3-7. Plaster casts of inscriptions and figures of gods from a sarcophagus (?). [55,328-55,332.]

WALL-CASES 118-121. First Shelf. 1. Rectangular funerary box, with cover, painted cream colour. Round the sides runs an inscription in green-coloured hieroglyphs containing a prayer to Anubis on behalf of the official Tekaá (?) \bigcirc \(\bigcirc\) VIth-XIIth dynasty. [46,637.] 2. Chest to hold Canopic jars, made for the lady Satpi. From Al-Barshah. XIIth dynasty. [35,286.] Second Shelf. 3. Chest for Canopic jars, made for a Kher-heb, or Ritual Priest, of Amen called Amenemhat. XIIth-XVIIIth dynasty. [35,809.] 4. Rectangular wooden sepulchral box, uninscribed; it was probably intended to hold offerings of food. The seal here exhibited was found with this box. XIIth dynasty. [53,942.] 5. Large wooden sepulchral chest, which was probably intended to hold offerings. The inscription in hieroglyphs painted in green on a white ground contains a prayer to Anubis for a happy burial. XIIth dynasty. [46,636.] 6. Painted chest to hold the Canopic jars of Guatep. For his handsome wooden sarcophagus, see First Egyptian Room, Standard-Case G. From Al-Barshah. XIIth dynasty, [34,272.] 7. Painted chest to hold the Canopic jars of Meshet (?) , an overseer of the akhennuti, XIIth dynasty. [46,638.] On the floor of the cases are: -8. Large sepulchral chest for holding Canopic jars, made in the form of a pylon, and mounted

on runners, so that it might be drawn to the tomb in the funeral procession. On the sides are figures of deities, and texts painted in white on a black ground; on the outside of the cover is a figure of Nut. The chest was made for Nebi - I W. The four Canopic jars are made of alabaster, and have wooden heads. XIIth-XVIIIth dynasty. [35,808.] 9. Massive painted wooden Canopic jar box, inscribed with the name of Sen, the steward of the palace. The inside of the box is inscribed with religious texts in linear hieroglyphs, and contains four alabaster jars, headless and empty. XIth or XIIth dynasty. From Al-Barshah. [30,722.] 10. Massive painted wooden Canopic jar box, inscribed with the name of Guatep, a high priestly official. Inside are the four alabaster jars, with painted wooden heads, to represent the four children of Horus. From Al-Barshah. XIIth dynasty. [30,838.] 11. Funerary chest and the Canopic jars of Hent-mehit, To a singing-woman of Amen-Rā, King of the Gods. The box is painted black and is uninscribed. The jars are made of wood, and have the usual inscriptions upon them in hieroglyphs painted yellow. XXth or XXIst dynasty. [51,813.] This chest is in Wall-Case 118, Second Shelf.

wall-cases 122, 123. 1. Wooden face, with head-dress, from a coffin of the XXVIth dynasty. [6889.]

2. Large face, with heavy head-dress, from the cover of a coffin of the XXVIth dynasty. The eyelids and eyebrows are painted yellow, and the eyes are painted to represent inlaying with black obsidian and white marble. [20,746.]

3. Wooden face from an inner coffin of a late period. [35,010.]

4. Portrait face of a man, in hard wood, from a coffin of an early period. The inlaid eyes and eyebrows are wanting. Good carving and fine work. A beard was attached to the face originally, but it was

cut out, and the hole filled in. [6885.] 5. Portrait face of a young woman from a coffin or covering board of a mummy. The eyes are inlaid and are made of black obsidian and white marble, and the sockets of a soft, greenish stone; the eyebrows are merely painted. Fine work. XXIInd-XXVIth dynasty. [6887.] 6. Wooden face of a man from a coffin of a late period, painted black. [21,812.] Presented by the late Henry Wallis, Esq., 1888. 7. Large wooden face, with head-dress, of a woman from a coffin of the early Ptolemaïc Period. On the head-dress are painted in yellow on a black ground a figure of the Beetle of Khepera, holding the solar disk, and hieroglyphic texts from some late funerary work, in which the deceased is assured that his head will be supported. The eyebrows and eye-sockets are gilded. [6888.] 8 and 9. Two wooden faces from inner coffins of a late period. [20,470, 45,167.] 10. Wooden face of a man from a coffin, with eyebrows, eye-sockets, beard and whiskers inlaid in bronze. [6886.] 11, 12. Portions of wooden faces from coffins. [6948, 34,236.] 13-15. Portions of stone and plaster faces from coffins. [13,367, 15,782, 34,237.]

Painted Cartonnage Pectorals. 16. Pectoral on which are painted figures of Khepera and Nut, the Vignette of the Soul visiting its Body, the Four Sons of Horus, and four gods wearing disks. Spaces are left blank for the name of the deceased and that of his mother. Ptolemaic Period (?). [6967.] 17. Similar pectoral made for Sheret-Menthu , the son of Panefer (?). The inscription reads:—"Anubis, dweller on his mountain, dweller in the "chamber of embalmment, Lord of the Holy Land (i.e., the "cemetery), comes to thee, he gives thee a happy burial." The deceased says: "Hail to thee, Rā-Heraakhuti-Khepera," self-created god. Thou risest in the horizon, thou "illuminest the Two Lands (Egypt) with thy rays. All "the gods rejoice when they see thee in thy form as the

"King of Heaven. The goddess of the hour is fixed on "thy brow, she makes her place before thee." [6966.] 18. Similar pectoral made for Uaḥabrā \mathcal{T}_{\odot} , an officer in the temple of Osiris Bakhat , a Cow-goddess worshipped in the late period. [6969.] 19. Similar pectoral, with the Vignette of Chap. CLI of the Book of the Dead (Anubis standing by the bier of the deceased). It was made for Hetep-Amen ____, the son of Tasherefuauau $2 \frac{1}{2} \frac{$ 20. Similar pectoral made for Sheret-Kem (?) 21. Similar pectoral made for Sheret-Menthu \$\langle \text{Ta-Her } \text{\$\frac{1}{2}}\$, son of Ta-Her \text{\$\frac{1}{2}}\$ \$\text{\$\frac{1}{2}}\$ \$\text{\$\frac{1}{2}}\$. [6968.] 22. Similar pectoral made for Merta (?) , son of Qershetti . [6964.] 23. Cartonnage pectoral in hollow-work, and three coverings made for a man called Afu (?) ? ???. The text contains an address to Temu and Khepera. Roman Period. [51,146.] 24. Painted linen pectoral with blank space for the name of the deceased. [34,262.]

Miscellaneous objects from coffins:—25. Flat terracotta model of a scarab with human head. [23,322.]
26. Terra-cotta model of a heart. [23,321.] 27-29. Three inscribed fragments from the pyramid of Pepi I (VIth dynasty) at Sakkârah. [14,293, 14,294, 14,295.] 30. Fragment of a painted wooden coffin. Late Period. [6656.]
31. Portion of an Atef crown inlaid with strips of red and blue glass, with two gilded disks. Late Period. [35,053.]
32. Disk from a similar crown. [2515.] 33. Cartonnage Atef crown. [34,244.] 34, 35. Fragments of painted cartonnage, one inscribed with the name of the priest Tekhabest [7018, 34,245.] 36. Wooden

plaque with a figure of Osiris wearing the Atef crown and holding | and | In front of him, traced in red outline on a white ground, is the cartouche of Amenhetep III From the tomb of Amenhetep III. XVIIIth dynasty. [36,378.] 37. Strip of inscribed wood for inlaying in a box for Amenhetep III [5899.] 38. Strip of inscribed wood for inlaying in a box for Nekht-Menu (5898.] 39. Strip of inscribed wood for inlaying. [34,228.] 40. Strip of wood for inlaying in a box on which is cut in hieroglyphs a prayer for **Penbui** [38,272.] **41.** Strip of wood for inlaying in a box on which is an inscription recording the names and titles of Amenhetep III and Queen Ti. XVIIIth dynasty. [38,271.] 42. Leather covering for the right big toe; a votive offering (?). It may have been sewn to the covering of the foot of a mummy. [29,996.] 43. Bronze hawk holding a fan in each claw; it was probably laid on the breast of a mummy. [22,840.] 44-48. A group of wooden hands for attaching to coffins. [6931, 6932, 6934, 22,910, 34,246.] 49. A pair of wooden feet, with painted linen latchets. [6935, 6936.] 50. Wooden right foot from a coffin. [6937.] 51. Fragment of a wooden coffin of Pentaur 34,227.] **52.** Fragment of linen covering of a mummy with figures of gods in relief. [15,781.] 53, 54. Bronze eyebrows for inlaying in a coffin. [6897, 6898.] 55-58. Two pairs of bronze and ivory eyes for inlaying in coffins. [6895, 6896, 34,242, 59. Marble eye for inlaying. 34,243. 60-63. Eyes for inlaying in coffins, with bronze and

[15,844, 15,845, 24,370, 24,658.] blue glass eyelids. 64. Gilded bronze beard for attaching to a coffin. [45,301.] 65. Wooden beard, inlaid, from a coffin. Fine work. [6893.] 66-72. A group of wooden beards from coffins. [6890, 6891, 6892, 33,902, 34,239, 34,240, 34,241.] 73-79. A group of greenish-grey objects, eyebrows, beard, etc., for inlaying on the faces of coffins. [2051, 2052.] 80-92. A series of pink leather tabs, or ornaments, stamped with the names and titles of Osorkon I, a king of the XXIInd dynasty. A Seneath these inscriptions are figures of the god Menu and the king. [7871, 7872, 7874, 7875, 15,581, 15,582, 15,583, 15,584, 15,585, 15,586, 15,587, 15,588, 15,590.] 93. Fragment of cartonnage inscribed "Osiris Sekhet-Nefertt, son of "Tehent, perish not eternally." 94. Fragment of cartonnage with hieroglyphic inscription of the Roman Period. [55,323.] 95. Painted and gilded hollow-work cartonnage covering for the mummy of a divine father and scribe called Her (?). [6971.] 96-102. A group of painted linen breast-plates and strips of linen, painted and gilded, some with inscriptions, from mummies of a late period. [6960, 6961, 6962, 7030, 7031, 7032, 34,257.] 103. Strip of gilded wood from the coffin of Utchatrut (?) Late Period. [7021.] 104. Painted linen dog-headed ape, sacred to Thoth. [29,773.] 105. Painted wooden model of a tablet for offerings, with figure of Anubis. [8487.] 106. Leaden seal from the bandage of a mummy. [55,324.] 107. Fragment of the wrapping of a mummy, on which are painted a winged disk and the following Greek inscription:-

MH ΛΥΠΟΥ CIΛΒΆΝΟ<mark>C ΟΥΔΙ</mark> ΑΘΆΝΑΤΟC EN ΤΟ Κως ΤΟΥΤω, "Grieve not, Silvanus, no

On the floor of Wall-Cases 122-124 are :-- 108. Portion of the side of a coffin, or end of a funerary chest, on which is painted a scene representing the adoration of the box containing the head of Osiris by Isis and Horus and attendant spirits. Late Period. [8542.] 109. Linen fragment on which are portions of twelve lines of roughly written hieroglyphs. [7036.] 110. Rudely made coffin with figures of the sons of Horus painted on the outside in red outline. Roman Period. [6951.] 111. Fragment of a coffin of Thothmes, a scribe. [37,329.] 112. Fragment of a coffin with blue glass inlays; it was originally gilded. [26,800.] 113. Cover of a box inscribed with the name and titles of Osiris. [35,466.] 114. Fragment of a coffin of a priest: his name is written in Demotic. Roman Period. [34,232.] 115. Fragment of a coffin inscribed with a prayer on behalf of the deceased, 17 %. Roman Period. [55,325.] 116. Side of a brightly-painted XXth dynasty. [29,554.] 117. Painted wooden tablet of [35,467.] 118. End of a wooden coffin with Demotic [20,944.] 119. Portion of a coffin of a inscription. priest or priestess of Amen. XXIInd dynasty. [55,326.] 120-124. Five fragments of painted coffins of a late period. [14,284, 20,978-20,981.] 125. Portion of the side of a brightly painted coffin of a priest or priestess of Amen. XXIInd dynasty. [55,362.] 126. Portion of a wooden coffin of I-em-hetep, a priestly official, with an inscription

in hieroglyphs of the Roman Period. [34,231.] **127.** Fragment of a linen swathing for a mummy on which is painted a figure of the hawk of Horus-Rā. [7040.] **128.** Green stone face from a coffin of the Ptolemarc Period. [25,273.] **129–133.** A group of terra-cotta faces and pectorals made for coffins of the Roman Period. [6955, 20,739, 22,371–22,373.]

On the top of Wall-Cases 134 and 135 is one of the sides of the stone coffin which was made for Amenemhat , a Ha Prince. On it two scenes are sculptured and decorated with colours:—I. The deceased and his wife, who was a singing-woman of Amen-Rā at Thebes, seated in a bower with a table of offerings before them; the inscription states that the deceased is playing draughts in the Seh Chamber. 2. The deceased kneeling in adoration before the Four Sons of Horus. Amset holds a heart $\overline{ }$, $\overline{ }$, $\overline{ }$, $\overline{ }$ $\overline{ }$, $\overline{ }$ $\overline{ }$

On the top of Wall-Cases 94 and 95 is the other side of the stone coffin of Amenemhat, and on it are sculptured the following scenes:—I. The deceased and his wife seated, with their son in attendance. 2. The deceased and his wife seated side by side in the "good peace of the favoured "ones." In front of them kneels a musician playing a harp. The figures are coloured. The hieroglyphic text contains presumably the words which the harper is addressing to Amenemhat, who, he declares, will live in happiness and triumph with Rā and other gods. [55,337.]

On the north and south walls of this room are two painted plaster casts which illustrate scenes in the Syrian, Libyan, and Nubian wars of Rameses II. They were made by Mr. Joseph Bonomi from the sculptures on the walls of the famous rock-hewn temple, which was built by Rameses II near Kalâbshah, in Northern Nubia, to

commemorate his victories in Western Asia and the Egyptian Sûdân. This temple is generally known as "Bêt al-Walî," and is situated about thirty-five miles to the south of Philae. Beginning at the west end of the cast on the North Wall of the room we have: 1. The cartouches of Rameses II. 2. Rameses sitting under a canopy, and wearing a crown with disk and plumes and pendent uraei; at his feet lies his favourite lion. In the upper register one of his sons is presenting a number of captive chiefs to him, and in the lower register another group of captives are doing homage to him. 3. Rameses slaying a member of a Libyan tribe; above his head is the vulture, the personification of the king's protecting goddess. 4. Rameses, wearing the crown of the North, in his chariot, charging the warriors of a Syrian or Canaanitish tribe in Syria. Above him is the god of war in the form of a hawk. 5. The capture of a Syrian fortress by Rameses II, who is engaged in slaughtering its defenders. 6. Rameses II standing on the prostrate bodies of prisoners, receiving the submission of Libyan chiefs, who are introduced into his presence by one of his sons.

On the South Wall are the following scenes: 1. Rameses II and his two sons Amen-her-unami-f and Khām-Uast charging a company of Sûdânî warriors, who are armed with bows and arrows, and wear leopard skins. 2. Rameses II, Lord of the Two Lands (i.e., Egypt), Lord of Crowns, seated under a canopy, and holding a mace, symbol of rule and authority, receiving gifts of gold rings, leopard skins, prisoners, apes, panthers, giraffes, oxen, gazelle, ostriches, ebony, bows, feathers, fans, chairs of state, tusks of elephants, a lion, an antelope, etc.; all of which must have been brought from the Northern Sûdân.

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